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B E R L I N

JANUAR ST. 21,
BERLIN, W., December 23, 1911.

Two novelties formed the first part of the program of the fifth Nikisch-Philharmonic concert, the first and more important being Jan Sibelius' symphonic poem "Finlandia." Although this beautiful work was a novelty for the Nikisch concerts, this was not its first Berlin performance, it having been first brought out here some seven or eight years ago by Busoni, at one of his orchestral concerts given for the purpose of introducing new and unknown works. "Finlandia" is an interesting composition, with serious, gloomy, forbidding contrasts and simple, appealing tunes of the Finnish folk-songs, while the orchestra is handled with a master hand. Sibelius' music breathes an atmosphere of Finland quite as pronounced as the Norwegian atmosphere revealed by Grieg's music. "Finlandia" opens up to us vistas of the land of the midnight sun; we see the gloomy forests, the lakes, the moors—also the merry-making of the peasants, but the keynote of the work is gloom. The other novelty was a fantasy for violin and orchestra in G minor by Joseph Suk, the second violin of the celebrated Bohemian String Quartet. This work was written ten years ago, but, although it was known to all the violinists of importance, it remained for Carl Flesch to introduce it to Berlin. He also recently played it in London. The piece is more like a symphonic poem for violin and orchestra than like a fantasy; for the treatment of the orchestra is thoroughly symphonic and the solo violin, far from predominating, appears only as an integral part of the whole. Yet the handling of the solo and the way it lies for the violin reveals to the connoisseur and the violin expert that it is very difficult, and it is not particularly grateful. Of the three principal themes, the second, an adagio, is the most interest-effective cantabile playing. A set of variations gives the ing, and it affords the performer an opportunity for some soloist some hard nuts to crack and requires a violinist with good, strong fingers. Flesch performed the novelty in a masterly manner; his tone was big, rich and luscious and his technic impeccable, commanding. With Flesch as soloist and Nikisch leading the orchestra, the work was heard under the best possible conditions. Performed under less favorable conditions, it would fall flat. Flesch scored a success with it, as he does with everything. Nikisch's reading of the "Finlandia" and of the Schubert C major symphony, which brought the program to a close, bore the stamp of real greatness.

Ysaye will be the soloist of the next Nikisch-Philharmonic concert, on January 8, when he will introduce the new Elgar concerto and also a concerto for violin, string orchestra and organ, by Seclair.

There was a sensation at Beethoven Hall on Tuesday evening. One felt the highly charged atmosphere on entering, and it is indeed rare to see this auditorium filled to the last with a distinguished audience at a debutant's concert. It was the debut of Laszlo Ipolyi, the eleven year old Hungarian violin phenomenon. Accompanied by the Philharmonic Orchestra under Dr. Kunwald, this extraordinary child played the Mozart A major, the Saint-Saëns B minor and the Paganini concertos. And it was not immature, childish playing that we listened to; it was the performance of a veritable master. Such a phenomenon cannot be explained. As a mere physical feat, it would seem impossible. The boy plays with rare finish. The climax of the evening, from a technical viewpoint, was the Paganini concerto, culminating in the exceedingly difficult Wilhelmj cadenza. This little Ipolyi played with astounding virtuosity. In fact, it was finished, and in point of clarity of technic, trueness of intonation and purity of tone no one could have played it better. We could not, of course, expect a mite of eleven years to have the physical strength or the interpretative powers of an Ysaye. But the little boy's treatment of the cantilena is scarcely less remarkable than his transcendental technic. He played his themes with beautiful phrasing and with warmth. The Paganini concerto suits his individuality better than the other two, yet his rendition of the entire program was nothing short of marvelous. The child's musical instincts are unerring. He does nothing that suggests immaturity or mere drill. It is a veritable case of transcendental genius and of precocity such as is met with not once in a decade. It will be difficult to prophesy what this boy will develop into, if he continues growing. Arrigo Serato, the celebrated Italian violinist, is his teacher, and with him it has been truly a labor of love as the child's parents are very poor. Serato is now having the satisfaction of seeing his efforts crowned with success.

Godowsky was the soloist of the fifth concert of the Royal Orchestra, which occurred simultaneously with the

Nikisch concert. This clashing of such important musical events is deplorable and unnecessary. The dates of the Nikisch-Philharmonic concerts are planned and made public by the Concert-Direction Wolff fully six months ahead, and as the concerts always take place on Monday evenings, there is no reason why the Royal Orchestra, which has the auditorium of the Royal Opera House always at its disposal, should choose a Monday, particularly a Nikisch night, for one of its concerts. Furthermore, the Strauss concerts were formerly always given on Fridays. Many music lovers are subscribers to both the Nikisch and Strauss concerts and for that reason alone different evenings should be chosen. The conflicting of interests last Monday was doubly deplorable, because this



LEOPOLD GODOWSKY.

was Godowsky's first appearance at a concert of the Royal Orchestra, which, as is well known, usually dispenses with the services of soloists. In order to hear him play with this wonderful organization many of the subscribers were forced to go to the matinee, that they might not miss the Nikisch concert with its two novelties. Godowsky's performance of the Beethoven G major concerto at the matinee was transcendental, and in the evening he is said to have played still better, if such a thing were possible. The two allegro movements of the work were enhanced by Godowsky's cadenzas, which are written in his best vein, being thoroughly in keeping with the character of the concerto and holding a fine balance between refined virtuosity and musicianship of the highest order. This concert, like the fourth of the Nikisch series, was dedicated to the memory of Beethoven in commemoration of his birthday, the "Coriolan" overture and the "Eroica" symphony being the remaining numbers of the program. In place of Richard Strauss, who was absent from town, Leo Blech conducted. Blech, who is an admirable leader of opera, rarely has an opportunity to lead the orchestra in concert. He proved equal to all demands, however, giving a beautiful and noble performance of the overture and the symphony and following Godowsky through the concerto with remarkable fidelity.

The favorable impression made by Eleanor Spencer on the occasion of her debut here with the Philharmonic Orchestra last winter was greatly enhanced by her playing at her recital given at Bechstein Hall on Wednesday. Her large experience in concertizing on the continent and in England since her first appearance has caused her playing to broaden and mature to a noteworthy degree. She has grown very noticeably in the way of force, in the way of independence and also in point of technic and plasticity of touch. Her program comprised works by Scarlatti, Bach, Mendelssohn, Chopin, Arensky, Debussy and Liszt and was executed with loving care as to detail and with commendable insight into the varied character of the works performed. There was no lack of contrast. Miss Spencer approached Bach and Beethoven with reverence and the Mendelssohn "Variations serieuse" were played with great clearness and fidelity to the intentions of the

composer. Very charming were her readings of some smaller numbers, as the Chopin F major nocturne, a Chopinistic etude by Arensky, and Debussy's "Au clair de lune." She also gave an excellent account of Liszt's "Au bord d'une source" and eighth rhapsody. Three numbers by Scarlatti, which opened the program, disclosed her clear, pearly technic, and the capriccio, in particular, revealed her excellent staccato. Miss Spencer is a serious artist, and as she is only twenty-one years of age she can accomplish much if she continues to grow the way she has developed the past year. She was greeted by a large audience and her spirited performance of the rhapsody at the close of the program elicited numerous recalls and two encores.

An interesting change in the regular routine of concerts was the appearance of an Italian mandolin virtuoso, Ernesto Rocco, who gave a recital at Bechstein Hall. Rocco evidently desires to be taken seriously as an artist, for his program was a difficult and comprehensive one, consisting entirely of standard works from the violinist's repertory. These, however, have not been arranged or simplified by Rocco and were played exactly as originally written. The Paganini concerto in D, the first movement, adagio and fugue from the G minor sonata by Bach, Sarasate's "Ziguenerweisen," Hubay's "Carmen" fantasy and a couple of smaller numbers made up his program. The most pretentious number, the one that made the greatest demands on the technical skill of the performer, was the Paganini concerto, of course. Rocco played it with great virtuosity and not a note of the text was changed. All the difficult passages in thirds and tenths, the rapid runs, the diminished seventh progressions, etc., were brought out with a certainty and assurance that caused astonishment among the listeners. Rocco also played with feeling and with refined musical expression. Of course, the rapid plucking of the strings could not compensate for the lack of real cantabile, such as the violinist has. I noticed that the artist played on a very small sized instrument and for this reason his tone, too, was diminutive, but it was excellent in quality. Bach is hardly adapted to the mandolin, but Sarasate and Hubay—in fact, all virtuoso music suited Rocco's individuality. He was listened to with rapt attention and heartily applauded.

Eleanor Gerhardt gave a lieder recital the last day before her departure for America, drawing an audience that taxed Beethoven Hall to its utmost capacity. These Gerhardt recitals, with Arthur Nikisch at the piano, have long since attained great popularity here, for the name of Gerhardt has become synonymous with the highest and best conception of lieder interpretation. Her voice, which is an organ of unusual natural beauty and volume, has been extremely well trained, and with Gerhardt nobility of conception and impassioned delivery go hand in hand so that the devotee of the German lied in an ideal interpretation is always certain of an evening well spent at her recitals. Her last program contained works by Schubert, Brahms, Wagner, Rubinstein and Tchaikowsky, and the artist succeeded in lending to each composer distinct atmosphere. Nikisch, as an accompanist, represents the best and highest that the musical world of our day has to offer in this direction. More cannot be said and less should not be said, in justice to the truth.

Lillian Ammalee, of Chicago, one of the latest disciples of Leschetizky to leave the master's class, made her initial Berlin appearance at Beethoven Hall with the Philharmonic Orchestra on Friday. The young American pianist chose for her entree the Chopin E minor concerto, Weber's "Concertstück" and the Grieg concerto. Miss Ammalee is a gifted and promising pianist. She is technically already well advanced and she plays with a great deal of élan and brilliancy, her fortissimo passages being noted for their virility. The young lady also has a lyric vein, as revealed in her treatment of the cantilena, and she phrases with good taste. Her interpretations do not yet show much individuality, but that is a condition frequently met with in pupils who have just left Leschetizky. With greater experience on the concert platform Miss Ammalee will undoubtedly acquire greater freedom of style and greater independence of conception; but even as it is today she is an artist of commendable attainments and her further development will be watched with interest.

Another Chicago girl, Ruth Klauber, also made her Berlin debut with the Philharmonic Orchestra at the Singakademie under the leadership of her teacher, Victor Heinze. Miss Klauber chose for her introduction the Schumann concerto, three Chopin soli and Emil Sauer's rarely heard concerto in E minor, which was introduced to Berlin by the composer some years ago. Miss Klauber is the second pupil to be brought out by Heinze here within the last four weeks. From a pianistic point of view she is far advanced. She has excellent piano fingers, a large degree of physical force and a touch that enables her to produce an unusually big tone. She has yet much

to learn, however, in the way of finish and poetical expression, but Miss Klauer has such exuberance of spirit and she plays with such abandon and sweep that one is interested. She, too, is an artist who, with proper further development and experience in public playing, may become a pianist to be reckoned with. The orchestra was led with skill and circumspection by Mr. Heinze, who followed the soloist with great fidelity.

Hermann Gura, the popular singer, who makes a specialty of Loewe ballads, gave a recital at Bechstein Hall that drew out a good-sized audience. An interesting number of his program was Loewe's ballad, "Die Gruft der Liebenden" ("The Tomb of the Lovers"), which I have never before seen on a Berlin concert program, although Loewe's other ballads all enjoy great popularity here. This one is unusually long but it is full of poetry and dramatic intensity, the verses being especially fine and the musical setting, too, is of interest. Gura, whose singing has visibly improved in recent years in the way of tone production, gave an impassioned rendering of the ballad. He is an artist possessing both musical intelligence of a high order and deep feeling. Four *lieder* by Oskar von Chelius, which were also novelties for Berlin, a Richard Strauss group and Wildenbruch's "Hexenlied," with music by Max Schillings, completed the program. The "Hexenlied" was declaimed by Gura with great intensity and his singing of the five Richard Strauss songs was also noteworthy for breadth and passion in the interpretation.

L. Leslie Loth, a gifted young composer-pianist from Richmond, Va., has recently completed a piano sonata in four movements. This work, which is still in manuscript, I heard the other day as interpreted by the composer. Mr. Loth has undoubted abilities as a composer, and although he still speaks at times in the idioms of some of

his great predecessors, notably Schubert and Schumann, he has no small degree of originality in point of invention; and as to structure, his sonata is admirably executed. Young Loth has grasped the fundamental ideas of composition and, above all, he understands the value of contrasts. Perhaps the most effective movement of his sonata is the scherzo, which, played with virtuosity such as Mr. Loth himself possesses, cannot fail to make a hit. Mr. Loth has good, broad themes and he knows how to write his passages pianistically. The sonata is by no means written with a view of affording the performer an opportunity for technical display; it is written above all because the composer had distinctive ideas, which he wished to express in tones through the medium of the piano. Nevertheless, the composition affords the player some hard nuts to crack. As a pianist, too, Leslie Loth is of more than ordinary interest. For several years past he has been studying piano here with Alberto Jonas and composition with Paul Ertel. Mr. Loth has not confined himself entirely to compositions for his chosen instrument, but has written also a number of pieces for orchestra, among which an overture and a march have become popular in Berlin as played by the orchestras of the Eis-Palast, Clou Concert-Hall, etc.

Last Friday was the fiftieth anniversary of the death of Carl Joseph Lipinski, the famous Polish violinist. Lipinski was not only a great violinist; he was also a most interesting and original character. He had the audacity to rival Paganini in public and he was more successful than the Frenchman, Lafont, was on a similar occasion. Paganini and Lipinski once both concertized on the same evening in Warsaw and although the Italian came off the victor, Lipinski maintained himself most honorably beside his mighty rival. The next day, when Paganini was asked who the greatest violinist was, he replied, "Lipinski is certainly the second." The two artists were firm friends and often played duets together for their own amusement.

and occasionally, also, for the amusement of the public. Their first joint appearance was in Italy on April 17, 1818, when they played duos by Kreutzer and Pleyel. Paganini even made a proposition to Lipinski to tour all Italy with him, but the latter was so homesick for his native Poland that he did not accept. Born in 1710 Lipinski first studied violin in a desultory manner with his father, and at the age of ten he gave up the fiddle and took up the cello, which instrument he played with much success for a number of years. Later, after he had returned to his first love, the violin, he declared that he owed his big tone to the work he had done with the cello. Lipinski, like Ole Bull, was largely an autodidact. For a number of years he occupied the position first as concert-master and later as conductor at the opera in Lemberg. It was here in 1817 that the news of Paganini's wonderful triumphs reached him and he at once determined to go to Italy in order to study the methods of the Italian. He first heard Paganini at Piacenza. The Pole attracted attention by applauding the great violinist's rendering of an *adagio*, he being the only one to do so. When he explained that he was himself a violinist and had come from the far north to hear Paganini, he was taken onto the stage and introduced to his great rival, and from that time on dated their friendship. Arrived at Trieste on his way home in 1818, Lipinski heard that an aged pupil of Tartini, named Mazzurana, was still living there, and as Tartini had always had a great attraction for him he visited the old man in the hope of learning something of Tartini's style of playing. Mazzurana declared that he was too old to play, as he was over ninety, but he requested Lipinski to play a Tartini composition, saying that he would then criticize it. Lipinski played, whereupon the old man told him that he had not the slightest conception of the way Tartini's work should be interpreted. He then brought out an old edition of Tartini's sonatas with texts written by the composer himself. First he told Lipinski he must read these verses over and over again with a great deal of feeling, in order to get into the mood of the composition; then he played again, repeating each passage innumerable times, until Mazzurana was in a measure satisfied. This was a great lesson to Lipinski, who from that time on always endeavored to play poetically. All

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during the next twenty years Lipinski traveled extensively throughout Europe and his fame grew apace. He was noted for his enormous technic and his voluminous tone, in which respect he almost rivaled Spohr, and for the nobility and breadth of his interpretations. He won European renown not only as a soloist but also as a quartet player, he having been one of the first to play Haydn and Beethoven quartets in public. Tired of being a wandering star Lipinski settled in Dresden in 1839 and accepted a position as first concertmaster of the orchestra of the Royal Opera. He officiated in that capacity at the premieres of the "Flying Dutchman" and "Tannhäuser." Although a great soloist he was by no means an ideal concertmaster, according to Richard Wagner's account. We have the following interesting characterization of Lipinski as concertmaster from Wagner's pen:

"Carl Lipinski, the famous violin virtuoso, had been first concertmaster of the Dresden Royal Orchestra for a number of years and he was a man of great zeal and originality, but also of unbelievable vanity, which, because of his changeable, suspicious Polish character often led him to great extravagances. I had a great deal of difficulty with him for, although he enthused the entire orchestra, particularly in the way of technic, yet as concertmaster of a well organized band of musicians he was quite out of place. Von Lüttichau, the General Director of the Opera, always claimed that Lipinski's tone could be heard above the entire orchestra, and it was always the endeavor of this strange man to justify Von Lüttichau's praise. He always attacked a little ahead of the other violinists and always managed to keep a trifle ahead of them also, and in the matter of nuances he was so zealous and so given to exaggeration that he emphasized even the softest inflections of the piano with fanatical sharpness. Moreover, it was quite impossible to say anything to him, as he was to be influenced only by the greatest flattery. I was obliged to put up with a great deal and it was difficult to cover up the defects that his playing caused in the orchestra. Furthermore, Lipinski could not bear to hear it said that the performances of the orchestra under my direction were better than usual, because he was of the opinion that any orchestra in which he played was perfect, regardless of who stood at the conductor's desk."

Because of his undiplomatic actions toward Lipinski, Wagner soon had the whole orchestra against him. Wagner was such a chronic fault-finder that the above may be taken with a few words of salt. Yet, it is undoubtedly true that Lipinski was a vain man. Once Ferdinand David censured him for playing in an obscure concert at Leipzig, at the same time asking him why he did not play at a concert of the first rank, like one of the Gewandhaus concerts. Lipinski replied: "Where I play is always a concert of the first rank." Lipinski was a prolific composer for his instrument, but all of his compositions, save his "Military" concerto, have long since been consigned to oblivion, and even this has quite disappeared from the platform. August Wilhelmj was the last great violinist to perform it in public.

Gertrude Concannon, the young American pianist from Kansas City, will make her Berlin debut at the Singakademie on March 30 with the Philharmonic Orchestra, under the leadership of Emil Paur, with whom Miss Concannon has been studying here for the past two years. She will play the Schumann and Grieg concertos and Liszt's "Hungarian" fantasy.

A recent Hugo Kaun concert, given at Göttingen with orchestra under the leadership of the composer, was an emphatic success. The program comprised Kaun's first symphony, "An mein Vaterland," four episodes for piano entitled "Pierrot and Columbine," which were extremely well played by Celeste Chop-Groenevelt, nine songs sung by Anna Reichner-Feiten, with the composer at the piano, and Kaun's piano concerto in E flat minor, which was given an admirable rendition by Madame Chop-Groenevelt.

The news of Putnam Griswold's great success at the Metropolitan Opera House, New York, has been received here with pronounced satisfaction, not only in the American colony, of which Mr. Griswold was a prominent member during the six years of his stay in Berlin, but also in musical circles and among his colleagues at the Royal Opera.

The new Kurfürsten Oper is to produce this evening its first novelty, Wolf-Ferrari's "The Adornment of the Madonna." The composer is to be present. Immediately after the performance he will leave for America in order to attend the American premiere of the work, which is to be given by the Chicago Opera Company. Those who are familiar with the score of this new opera are exceedingly enthusiastic as to its merits.

Francis MacLennan and his wife, Florence Eastmann, of the Berlin Royal Opera, are to make a tour of England under the management of Ernst Denhoff, who gave the festival performance of the "Ring" in English in Edinburgh in 1910 with Mr. and Mrs. MacLennan in the leading tenor and soprano role. This year the artist couple are to sing in Hull, Manchester, Liverpool, Leeds, Glasgow and Edinburgh, remaining a week at each place, appearing three times each. Florence Eastmann will be heard as Eva in "The Meistersinger" and as Elektra, while Mr. MacLennan will sing Tristan and Walter Stolzing.

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(by L. E. A.)

First Afternoon Plaza Musicales.

The first of three afternoon musicales at the Hotel Plaza, New York, took place last Thursday in the white and gold hall, which was crowded with music lovers. The program consisted of three ensemble numbers, trio, op. 15 (Smetana), sonata, op. 13 (Rubinstein), and "Novelletten" trio, op. 29 (Gade). The artists were Gisela Weber, violin; Cécile Behrens, piano, and Leo Schulz, cello. Smetana is a composer who left a valuable heritage to posterity, and this trio, laden with beauty, proved a most acceptable and enjoyable opening number. It was played with verve and was well interpreted.

Rubinstein was evidently not inspired by the number thirteen, for this sonata, while bearing evidence of good workmanship, is totally devoid of interest to the listener, though it affords a certain degree of pleasure to the performers. Its interminable length, moreover, detracts from its usefulness as a concert piece. It was infused with a great deal of spirit by the two ladies, who must be commended for their excellent work.

Gade truly had something worth while to say when he penned this unfamiliar suite in five movements. The graceful, melodious themes were most refreshing and the artistic skill displayed in its structure made this offering a thoroughly satisfactory conclusion to an afternoon of musical edification. It received a lovely interpretation by these three efficient players.

The second musicale will be given on Tuesday afternoon, January 16, the program being devoted to sonatas for violin and piano rendered by Madames Weber and Behrens. A partial list of patronesses follows: Mrs. J. Loring Arnold, Mrs. William C. Breed, Mrs. Lillian N. Duke, Mrs. George Leonard Fisher, Mrs. Edward James Gavegan, Mrs. Charles von Hartman, Mrs. John Krooss, Miss Irwin-Martin, Mrs. J. Fred Pierson, Mrs. K. H. Redmond, Mrs. Edward Wilkins Ropes, the Misses Schurz, Mrs. William Shepherd, Mrs. Howard van Sinderen, Mrs. Maurice Smith, Mrs. Flora Springmeyer, Emma Cecilia Thursby, Mrs. Arthur Jewett Trussell, Mrs. H. Wyckoff Vanderhoeft, Mrs. Henry Villard, Martha C. Weiss, Baroness Anna von Zedlitz, and Baroness von Zimmerman.

Mary Cheney's Additional Dates.

Manager E. S. Brown, of New York, announces two new bookings for Mary Cheney, the celebrated interpreter of Welsh songs, and old English ballads, who is to make a Southern tour during the month of March, viz.: Leland, Fla., March 8, and Orlando, Fla., March 11. Many other important engagements are being booked for this artist, and Mr. Brown announces that it is very difficult to arrange dates to the satisfaction of all the clubs in the South that are interested in Miss Cheney's work.

Mary Cheney is a Southern woman by birth, of Welsh parentage. She entered into serious study of Welsh music many years ago, her researches taking her deeply into the realm of the history and lore, as well as the language of that country. She is not only considered one of the best authorities on the subject of Welsh songs, but is one of the most noted singers of the songs of old Wales, also of old English ballads.

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VIENNA

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VIENNA, VIII, December 11, 1911.

Music students arriving in Vienna may call upon The Musical Courier correspondent for all necessary information.

At the last Philharmonic concert, R. Heuberger's variations over a theme from Franz Schubert, op. 11, was given a beautifully sympathetic reading that made its lyrical qualities stand out in distinct contrast to the Dvorák tragic overture and rhapsodie. These were brilliantly rendered, and then the classical first symphony was delicately played with the fine ensemble this splendid organization is so capable of giving, especially under the magic baton of Felix Weingartner.

The Royal Conservatory recently gave its first orchestra and choral concert of the season, at which Richard Glass, of Russia, one of the highly talented pupils of Master Godowsky, played the Brahms D minor piano concerto with the large orchestra under Director Wilhelm Bopp. He displayed a brilliant technic, excellent dynamics and a thorough comprehension of all that the work demanded. The orchestra was formed entirely of pupils of the academy, and numbered nearly one hundred members, among whom were noticed the Americans, Albert Cornfeld, of Philadelphia, and William Schubert, of New York, first and second violins. Two other Americans, Henry Rothman and Samuel Perlstein, were in the large chorus. The program was: Overture to "Euryanthe," Weber; D minor piano concerto, "Schicksalslied" for mixed choir and orchestra, and the second symphony of Brahms. The ensemble work was unusually good, and showed not only excellent training but great musical talent as well.

Hannah Spiro, of Alabama, who has studied under Professor Godowsky for several years, recently played the Saint-Saëns concerto with the Tonkünstler Orchestra under Musikdirector Hans Maria Wallner. I am told that she possesses great dramatic ability and that she gave a very musical reading to this difficult composition. She was repeatedly encored, and responded with the Chopin C minor polonaise. She will probably do extensive concertizing before returning to America.

Professor Lois Reé, who is known for his compositions as well as his pedagogical work, and his co-worker and wife, Susanne Reé, gave an interesting program in their pleasant studios. They are well known here for their excellent playing on two pianos. The program was: Sonata, Clementi; variations over a theme of Handel's, Brahms; gavotte, Raff; "Le reve," Arensky; "Frühlingsstimmen," Johann Strauss; "Faust" waltzes (the Liszt transcriptions), Gounod. The two latter were rearranged for two pianos by Prof. Reé and were particularly effective. Frau Susanne Reé then played the following piano solos: Barcarolle, op. 22, No. 4, Louis Reé, "Au bord d'une source," Liszt; mazurka, Leschetizky, and was followed in turn by Professor Reé, who played a sonata, Scarlatti; Maria Wolny's "Poème d'extase," and Brahms' scherzo, op. 4. Frau Reé then sang six of Professor Reé's lieder, all of which showed a poetical charm and individuality as well as earnest intent. The artistic couple received much enthusiastic applause from the large and distinguished audience, in which Luigi von Kunits and wife and the former's talented pupil, Vera Barstow, were noticed.

Pauline Aubert, who studied piano and composition for many years in Paris and the first woman in France to receive the degree of Doctor of Music, gave an interesting recital in Bösendorfer Saal. The critics speak of her refined and intelligent interpretation and rich musical talent. She was especially praised for the rendition of modern French compositions, among which were some of her own.

The Hungarian String Quartet, whose excellent playing was mentioned in these columns last year, gave an interesting concert in the Kleiner Musikverein Saal. The program was made up of the Schubert A minor quartet (composed in 1824), the Debussy G minor and the Beethoven A minor quartet, op. 132. The coloring and nuances, as well as ensemble playing, are all excellent and bespeak them the true musicians that they are. The members of this quartet are: Emerich Waldbauer, first violin; Johann Ferenczy, second violin; Anton Molnar, viola; Eugen Kerpely, cello.

Germaine Schnitzer, whose artistic piano playing has been so often commented on in these columns, gave a finished rendering of the Schumann concerto with the Tonkünstler Orchestra this week. Oskar Nedbal directed in his usual efficient manner, and the fair artist was the recipient of many flowers and encores. She has appeared

in thirty concerts in the leading European cities already this season, and will give a solo recital in Bösendorfer Saal on January 9th. In 1913 she will make her third tour in America.

Gita Lenart, contralto, sang four groups of Heine and Goethe lieder in Bösendorfer Saal in a very artistic manner, and was accompanied by the capable and efficient pianist, Professor Ferdinand Foll.

At the last regular subscription concert of the Konzertverein Orchestra under Ferdinand Löwe, the orchestral

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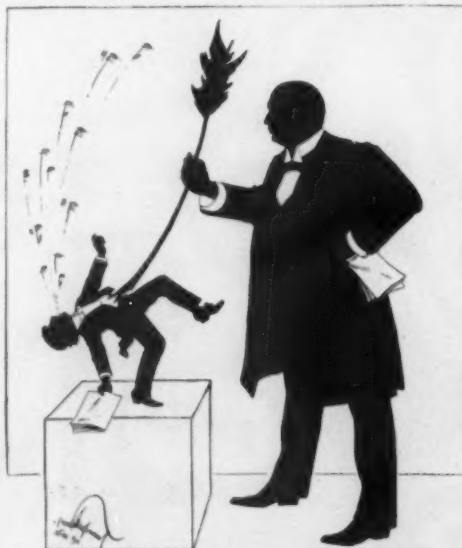
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number was Mahler's sixth (tragic) symphony. The soloist was the American baritone, Theodore Harrison, of Munich, who sang three songs by Mahler. Mr. Harrison was in good voice, and sang with his usual good taste and discretion, though the songs selected were hardly grateful to the singer and in many places so thickly instrumented that it requires a herculean effort on the part of the singer to make himself heard above the accompaniment. He was



CRITIC LUDWIG KARPACH AT WORK.
(From the Vienna Konzertschau.)

the recipient of hearty applause, as was also Director Löwe after his reading of the symphony.

The American Musical Club in Vienna gave a "lustige Abend" and supper in Ruppert's Restaurant on Grampus Evening. Miss Hannah Spiro, of Alabama, played "Dixie" as only a true Southerner can, and the National Hymn was sung with all reverently standing; for one never feels so patriotic as when in a foreign land, where our own customs and national ideals seem doubly dear and precious. Margaret Weaver sang a number of popular songs very effectively, playing the accompaniment herself to several, and showed artistic ability and understanding.

R. A. Rung, an amateur sleight of hand performer, then displayed great dexterity and cleverness in this line of magic art, and Frl. von Kiesehauser gave a pretty and original "Grampus" dance that she had especially prepared for this occasion. She possesses grace and lightness and particular talent for the beautiful solo dances. Dancing and conversation were indulged in until the sma', wee hours. Among the distinguished guests were Madame Malwiné Brée, Madame Giampietro, Mrs. Denby, wife of the American Consul-General; Mrs. Hamilton, the artistic photographer; Professor Thompson; Friedrich Mayer, composer, and nearly one hundred other guests.

Jaroslav Kocian, a disciple of the renowned Prof. Sevcik, played the Mieczyslaw Karłowicz A major concerto, the seldom heard op. 58 of Bruch, and Lalo's "Symphonie Espagnole" with the Tonkünstler Orchestra under Nedbal. He shows great refinement and delicacy, combined with a big, clean-cut technic and sweet tone. He was not at his best in the Lalo number, seeming to lack the depth and abandon it requires. The large audience was very enthusiastic, and he responded with several encores, mostly from Bach, at the end.

Addie Funk began last Sunday the series of charming "At Homes" which she gives each winter. Josef Herzog, bass, pupil of Prof. Thompson, sang a number of solos in a full, round, musical voice that remained true to pitch in all the difficult numbers he sang. Among those present were: Mrs. Denby, wife of the American Consul-General; Germaine Schnitzer and sister, Prof. Thompson, Hannah Spiro and many other professional and musical people who are well on the road to fame.

Ina Goodwin, who has a busy piano studio in Pasadena, California, and who is organist as well, is here for a year's course of study under Godowsky. Six years ago she studied with him in Berlin.

The charming pianist, Nora Drewett, gives a piano recital in Bösendorfer Saal tonight.

LOLITA D. MASON.

Max Pauer Enthusiased Berlin Critics.

Max Pauer's recital in Berlin on October 19, 1911, brought the great pianist a full measure of appreciation on the part of the public, whose hearts this genuine artist never fails to reach. That the press was no less backward in expressing enthusiastic admiration of the concert giver's remarkable offerings may be seen by the following criticisms, which appeared after the recital:

It would be a superfluous repetition to attempt to give a detailed characterization of Pauer's sublime pianistic achievements. His recital on Thursday evening at Beethoven Hall afforded his audience nought but pure enjoyment. His fingering and touch are able of expressing every shade of feeling; his noble conception and the innate beauty and passion of his playing were admirable to a degree. He gave a rendering of works by Friedemann Bach, Lampe, Beethoven, Kirchner, Tschalkowsky, Liszt and Bernhard Koehler.—Der Reichsanzeiger, Berlin, October 24, 1911.

Pauer is a remarkable musician who knows what he wants and can give utterance to his desires. His art embraces an uncommon range of expression and he is, above all, an artist equipped with great good taste and wide experience.—Berliner Morgenpost, October 24, 1911.

Pauer gave a brilliant account of his musicianship—remarkable emotional force vying with a masterly purity found only in the most eminent artist.—Volkzeitung, Berlin, October 24, 1911.

Pauer may be termed the classic among the pianists of today. His serious artistic qualities deserve widest recognition, his technical abilities are extraordinary. He belongs to the small group of reproductive artists whose gifts can be looked forward to with a feeling of quiet delight. He offers almost exclusively noble music in a noble manner.—Vossische Zeitung, Berlin, October 24, 1911.

Max Pauer is an artist revelling in the most precise delicacy and purity; he is a master of detail. He was accorded a great ovation.—Berliner Lokal-Anzeiger and Der Montag, Berlin, October 23, 1911.

Max Pauer, who never errs from the paths of good taste, is conscious of his capabilities and fashions his programs accordingly. The result is always an overwhelming one. On this occasion he offered us, among other things, op. 22, romances, by Th. Kirchner, a piano watercolor artist who has almost sunk into oblivion. We can only say "Bravo!"—Welt am Montag, Berlin, October 23, 1911.

Max Pauer gave a rendering of Wilhelm Friedemann Bach's organ concerto in D minor (transcribed by M. von Zadora), the A sharp major sonata by Beethoven (op. 116) and works by Lampe, Kirchner, Tschalkowsky, Liszt and Koehler. The quality that chiefly endows the interpretation of the concert giver with such intensely impressive musicianship is—quite apart from a technical mastery that is almost phenomenal even in these days and a full, rich tone—embodied in the exceptionally delicate gradation of his delivery which reveals an artistic nature of deep and noble sentiments and appeals unfailingly to the hearts of all listeners.—Die Post, Berlin, October 21, 1911.

His recital probably reached its climax in his rendering of the smaller pieces, such as Lampe's "Klavierstücke," op. 8, or the romances by Theodor Kirchner, which are heard so rarely. The distinguished performer made evident that he commands a style of interpretative art marked by a wonderful variety of tone, besides healthy and warm conceptive power. Tschalkowsky's F major variations afforded him an occasion of displaying to the full his masterly technic.—Berliner Tageblatt, October 24, 1911.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Publication Department of the Hawn School, New York.

"DICTION FOR SINGERS AND COMPOSERS." By Henry Gaines Hawn.

This is a work we have read with much interest, and we are glad that this subject of diction has been treated in a book devoted exclusively to it and to nothing else. Needless to say, we have often found chapters in various books in which the composer is told how to read his lines before setting them to music—such as Chapter Eight of Stanford's "Musical Composition," for instance. But a whole volume on the subject is something new to us.

What is "diction" in the sense in which the word is used in this volume? The author tells us in his first chapter. "One cannot read any single issue of a musical journal without finding some reference made to diction; indeed, the word may often be found in the columns of the daily press. Despite this fact, there is not one person in a hundred who has the faintest conception of the meaning of the word, as used relative to the art of singing. The ordinary definition of the word is, 'a choice of words.'"

"Thus, with perfect correctness, we speak of the diction of an author as being good or bad, strong or weak, extensive or limited. In this way we characterize the vocabulary of a writer. Obviously this application will not serve when used in connection with singing, as the vocalist has absolutely no choice of words. He sings words of another's choosing.

"Diction, then, is the use of words in a vocal score by the singer. To put it more emphatically, diction is the locutionary part of vocal music."

We need quote no more, as it is clear that the author means to counsel the composer to study the meaning, rhythm, and accents of the poem before he sets it, and to tell the singer how to understand the poem that the composer has set and to cover up, as far as possible, an occasional defect in the composer's setting.

The author's advice to singers on the pronunciation of vowels and consonants is excellent, but we think it is somewhat risky to tell the singer to change the composer's notes, or even to suggest such a thing; not but that some of the songs might be improved, but that singers are too prone to do that sort of thing in any case, whenever they think they can make an opportunity of showing off the voice. Our opinion of singers' added notes is on a par with our admiration for the composer's vocal skill. But this has nothing to do with the volume in question. The remarks on expression are very much to the point and are brief and clear. The whole volume, in fact, is singularly free from verbiage. It is written for those who are anxious to reach the goal without pausing to admire literary flowers by the way.

In chapter two there is an excellent piece of advice for composers: "When you compose, therefore, have a care that the text remain uninjured, the words be kept intelligible, and do not permit yourself to be carried off your feet by counterpoint; for as much nobler as the soul is than the body, so much nobler are words than counterpoint; so counterpoint must take its laws from poetry."

We repeat that we consider this very good counsel. But having done so, we must express our skepticism when we are told that Plato was the author of those words. We have a passing acquaintance with the principal works of Plato in the English version of Jowett of Oxford. We know that in the third and fourth books of "The Republic" in particular, and elsewhere throughout the Dialogues, there are references to music, modes, harmony, rhythm, to the lyre and the flute, but never to counterpoint. Counterpoint is a comparatively modern product, supposed to have been suggested by some mistakes made in the performance of the faux-bourdon in Notre Dame in Paris about a thousand years ago. Whoever is responsible for the translation of the works of Plato from which Henry Gaines Hawn has quoted, has modernized those works with a vengeance. For not merely the modern word counterpoint, but the idea of counter themes suggested by

that word, are entirely at variance with the nature of ancient Greek music. Even the word harmony has a different musical meaning today than it had in the golden age of Pericles. This in no way detracts from the value of the quotation, however, whether from Plato or Platt.

Our author says: "There is a whole class of words which all the lexicographers seem to classify, wrongly to our thinking, as monosyllables; whereas, they are, to us, dissyllables." If "power" is a two syllable word so, surely, is "our" or "hour." It is an undeniable fact that the tendency of the best cultured English society is to soften those two syllable words into monosyllables. And as the poets and best authors of England are still the highest authority on the use of the English language it is futile on the part of our author to try to turn the stream up hill. In the halls of Oxford and Cambridge the words "ou-ur," "fi-er," and so on, in place of "our" and "fire," sound picturesquely rustic. Of course, when turning back the pages of old English authors we find the two syllable words implied. Shakespeare heard two syllables in his day in the word "fire." The lines from the witches' incantation in "Macbeth" show that "fire" is to be pronounced "fi-er":

Double, double toil and trouble;
Fire burn and cauldron bubble.

Each line contains four trochees. Now, as it is impossible to remane the language, it is advisable to learn to use it as it is. This, of course, is the object of this wholly admirable volume by Henry Gaines Hawn.

Our author very sensibly points out the foolishness of much that is written about music. "We are told," says he, "that Schumann, for instance, could sit at his piano and

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portray in melody the characters of his friends one by one with such exactness that any one could at once recognize the portrait."

We join with our author in exclaiming, "What arrant nonsense!"

Space forbids a longer review of this valuable contribution to musical literature. We end with a list of questions proposed by our author for those who are about to compose music for a poem, or to sing the music written. The composer and the singer should first study the poem thus:

"Who is speaking? Man, woman, or child?
Of what age, nationality, education?
Of what temperament, or mood?
To whom speaking?
Where speaking, and for what purpose?
In what language?
In what relation to the thought?
In what relation to other characters?
In what literary form?
In what dramatic form?"

Louis Persinger in Berlin.

Louis Persinger's violin recital at the Singakademie in Berlin, on December 11, won for the young American artist a decided success, both with public and press. Although Mr. Persinger has played extensively in Germany, this was only his second appearance in Berlin, he having made his debut there in Beethoven Hall last year. But the enthusiasm which greeted his offerings proves that he has already established a reputation which will assure him a warm welcome wherever he appears. Following is what the Berlin critics had to say of Mr. Persinger's playing:

The violinist, Louis Persinger, won for himself a well deserved success at the Singakademie, playing among other numbers Saint-Saëns' B minor concerto with great bravura. His bell like, pure tone is vigorous and powerful and the fervent way in which he approaches his artistic task and plays gains the listener's sympathy immediately. The difficulties of the above mentioned work were mastered with brilliant technical assurance and delicacy.—National Zeitung, Berlin, December 21, 1911.

Louis Persinger proved himself to be a decided violin talent. Besides playing a concerto of Nardini and several bravura pieces and arrangements of the older classics he gave the B minor concerto of Saint-Saëns a stimulating reading, playing it with evident

MYRON W. WHITNEY

BASSO

Touring with Mme. Lillian Nordica this season, but can be engaged alone for a limited number of concerts or recitals while Mme. Nordica is appearing in the Opera, between February 5th and 20th

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enjoyment. Had he not hurried a bit too much he would have been spared the little accidents with the harmonics, but even so one fell under the spell of his exact, virtuosic playing. Through persistent applause the imposing audience forced a number of encores from the artist.—Allgemeine Musik Zeitung, Berlin, December 15, 1911.

The violin virtuoso, Louis Persinger, concertized before a large audience with great success. A noble mellow tone, brilliant technique and superior powers of interpretation enable him to solve the most varied artistic problems.—Neue Zeitschrift für Musik, Leipzig, December 21, 1911.

Louis Persinger's violin recital at the Singakademie won him a strong measure of success from his numerous listeners. And this applause was thoroughly justified by the performances of the young artist, in whose development one recognized gratifying strides onwards. In a technical way he accomplished many things astonishingly well, particularly in the difficult B minor concerto of Saint-Saëns. Now he should endeavor to imbue his playing with a bit more of his own personality. At times it is too much the cultivated and tasteful musician who speaks; one would like to hear more Louis Persinger.—Vossische Zeitung, Berlin, December 15, 1911.

Monday was certainly a day of violinists. No less than seven of them were to be heard in the various concerts. Of the three whom I heard Louis Persinger deserves the palm. His tone has perhaps lost a little in breadth, compared with last season, but, on the other hand, it has gained tremendously in beauty and mellowness, and his technique is smoother and more rounded. Marcel van Grol accompanied quite admirably.—Berliner Tageblatt, December 13, 1911.

An artist in every sense of the word, revealing a musicianship that elevates and beautifies, a profound feeling and understanding, and a rich and vibrant tone which together with his facility and surety of technique speak of wonderful control.—Continental Times, Berlin, December 17, 1911.

Mrs. Van Hoveln Carpe's Songs.

Mrs. M. K. Allen van Hoveln Carpe's songs to English, French, German and Indian texts are unique in their individuality and charm, and have won much success for this gifted American, who is now living in Berlin. Mrs. van Hoveln Carpe has the distinction of being not only a composer, but also a poet, and has written many songs to her own texts. The recognition accorded to her is shown by the following:

"As the Rose, as the Lily," with its dreamy melancholy in the principal motive, has something of the magic mood of the never-ending American prairies; it is one of the best. . . . An agreeable feature of Mrs. Allen Carpe's work is her avoidance of everything hackneyed in harmonies. . . . Something quite apart as her piano piece, "Indian Dance," which is splendidly realistic, and her Indian dance song, "Das Leben ist ein frecher Tanz." She has harmonized the motives with great art and achieved by means of the employment of varied tone colors and exotic rhythms most interesting, unique effects. These two compositions are of extraordinary interest because of the genuine historic value of their motives, which give an interesting glimpse into the total world of these aborigines.—Neue Zeitschrift für Musik, Leipzig, June, 1911.

Bachaus Recital Program.

Wilhelm Bachaus, the pianist, who made his American debut with the New York Symphony Orchestra last Friday at the Century Theater, will give his first recital at Carnegie Hall, Friday afternoon, January 12. The program follows:

Chromatic Fantasia and Fugue.....	Bach
Sonata, op. 53, C major.....	Beethoven
(Dedicated to Count Waldstein.)	
Variations on a Theme by Paganini.....	Brahms
Waltz, op. 42, A flat.....	Chopin
Berceuse.....	Chopin
Waltz, op. 64, No. 2, C sharp minor.....	Chopin
Nocturne, C minor.....	Chopin
Preludes, G minor, E flat, A flat.....	Chopin
Ballad, A flat.....	Chopin
Waldesrauschen.....	Liszt
Liebestraum No. 3.....	Liszt
Campanella.....	Liszt

Cornelia Rider-Possart in Munich.

The following press notice appeared in the principal Munich paper after Madame Rider-Possart's recent concert in the Bavarian capital:

The pianist, Cornelia Rider-Possart, already favorably known in Munich, played with the assistance of the Munich String Quartet (Chilian, Knauer, Vollnhals and Kiefer) Schumann's piano quintet, op. 44, and the Schubert Forellen quintet. The great art and refined conception of the concert given were admirably united with the masterly playing of the famous quartet and afforded the large audience great enjoyment. The same distinguishing qualities were also evinced by Cornelia Rider-Possart in her solo performance of works by Schubert and Schumann.—Bayerischer Courier, October 29, 1911.

M U N I C H

MUNICH, December 26, 1911.

If any proof were needed of the fact that Ossip Gabrilowitsch has, in the short time since he took up conducting, won his spurs in that field, it would only be necessary to mention that he has been invited to be one of the guest conductors who are this year leading the Halle concerts in England, and that yesterday he appeared here by invitation as conductor of the regular Christmas concert of the Royal Academy of Music, directing the Royal Orchestra. The last regular conductor of these concerts was the late Felix Mottl, and among other illustrious conductors who have formerly directed these concerts may be mentioned Von Schuch, of Dresden, Stavenhagen Richard Strauss, Hermann Zumpe, Hermann Levi, Franz Wüllner, Hans von Bulow, and Franz Lachner. And he it said at once that Gabrilowitsch proved himself fully worthy of a place in this category. I have heard the Royal Orchestra under "all sorts and conditions" of conductors, I have heard it play well and occasionally I have heard it play badly, but I never heard it in better form than it was in yesterday under Gabrilowitsch, particularly in the Tchaikowsky "Pathétique," which opened the program. The strings especially played with a brilliance and surety which I have seldom heard from them. Gabrilowitsch conducted without notes and with a surety and sympathy for the composer's intentions which swept his men along in a very fine performance. The cellists distinguished themselves in the rather important part which they have in the peculiar five-fourths scherzo. Perhaps the climax was the magnificently spirited playing of the march-like Russian theme at the close of the third movement. The audience burst into a storm of spontaneous applause, and the conductor was compelled to bow his acknowledgments again and again. The concert closed with three orchestral numbers from Berlioz' "Damnation of Faust," the "Firefly Dance," the "Dance of the Sylphs," and the "Hungarian March." These, too, were splendidly done, but even the Rakoczy march made somewhat of an anti-climax after the symphony and the brilliant performance of the Liszt E flat concerto which came between the orchestral numbers. In the concerto Gabrilowitsch exchanged the baton for the piano stool, and proved once again that in devoting himself principally to conducting he has by no means forgotten how to maintain his place in the very first rank of modern pianists. It was a brilliant, dashing, spirited, satisfying performance of a concerto which, in spite of repeated hearings in the last few months, I have not yet learned to love. In the accompaniment of the concerto the orchestra was directed with taste and discretion by its excellent concertmaster, Bruno Ahner. I venture to predict that, after this extremely successful beginning, Gabrilowitsch will be no stranger to the conductor's desk in future Academy concerts. Both as conductor and pianist he was the recipient of very hearty, prolonged applause.

Mischa Elman made one of his infrequent Munich appearances about a week ago and scored his usual triumph before a large and extremely enthusiastic audience. His program included the Beethoven sonata, F major, op. 24; the Bach chaconne; Bruch's G minor concerto, and numerous smaller pieces. THE MUSICAL COURIER has so frequently reviewed Elman's playing in detail, that it is unnecessary to say any more than that he was in splendid form, and his playing exhibited, as usual, all those qualities which have won for him a world-wide reputation. After he had played five encores at the close of the program someone had the presence of mind to turn out the lights, but the audience would not go away until Elman had shown himself in the darkened hall with hat and coat on and violin box in his hand.

Julius Bittner's new opera "Der Bergsee" ("The Mountain Lake") received its first production in Germany at the Royal Opera here a short time ago. Hofkapellmeister Walter, of Vienna, came over to direct the first performance as guest. I did not see this, but, instead, the dress rehearsal, which was very competently directed by the new young conductor at the local opera, Leon Rosenheck, of Vienna. I am unable to understand why anybody should take Bittner seriously as an opera composer. By profession a district judge in Austria, he is and remains a dilettant in music—a dilettant of high rank, perhaps, but still unmistakably a dilettant. As in "The Musikanter"—that much-advertised opera of short-lived success which appeared last year—he is his own librettist. It cannot be denied that Bittner has a certain feeling for poetry, evidence of which is often to be found in his libretto, but technically it is badly made, as is also the instrumentation of his score. He employs a tremendous orchestra and gets very little out of it. In none of his

music can I find evidence of a personal style; one constantly thinks "Ah, that is Wagner, that is Strauss, that is Puccini, that is so and so." The opera was well received at the first production, although a great deal of the applause was designed for Walter, who will receive a hearty welcome when the arrangements for his transfer from Vienna to Munich are perfected. The performance was in every way fully worthy of the opera itself, with Frau Mottl-Fassbender and Otto Wolf, just returned from Covent Garden, in the leading parts. Only the extremely precarious tenor situation here could justify giving the leading part in the alternating cast to the young and inexperienced Globiger, whom I saw in the dress rehearsal. He sung and acted as well as he could, and not badly by any means, but he is not yet equal to the demands of so important a role. The person who came out of the affair with the most credit seemed to be the technical director of the theater, Hofrat Julius Klein who provided three very fine settings. The atmospheric effects gained through adroit lighting were excellent, and the bursting of the dam and escape of the water from the lake at the end of the opera, effects especially invented for the Munich production by the director himself, were the equal of anything that I have seen in modern mechanical stagecraft.

There is shown herewith a picture which properly belonged with our recent report of the Liszt celebration by



PROF. DR. PHILLIP WOLFRUM.

the Allgemeiner Deutscher Musikverein at Heidelberg. It is that of Professor Dr. Phillip Wolfrum, director of music at Heidelberg University, conductor of two large choral societies in that city, member of the board of directors of the A. D. M., and the prime mover and organizer of the recent Liszt memorial celebration. Professor Wolfrum, whose many courtesies to THE MUSICAL COURIER correspondent at the recent festival are hereby gratefully acknowledged, recently made an extended concert tour in Switzerland and Germany with Max Reger, during which the two artists gave recitals of music for two pianos with great success. They will continue the trip after the new year, going this time into Holland as well.

Eugen Gura, at his recent recital here, made the rather doubtful experiment of singing both the Schubert and the Loewe setting of the "Erlkönig" on the same program. Certainly there is no necessity of singing Loewe's setting of the poem after Schubert's wonderful, complete, satisfying song; and if the Loewe setting be sung first, where is the sense in showing up the weaknesses of its composer by singing the Schubert version afterward?

The city of Weimar, stirred by the fact that many celebrations which properly belong to it—such, for instance, as the recent Liszt centennial festival—are compelled to go elsewhere owing to lack of proper accommodation, is planning the erection of a Stadthalle, similar

to the Heidelberg Stadthalle, which will have ample arrangements for properly taking care of large assemblages. Weimar, by the way, has about 30,000 inhabitants, not 300,000, as the intrusion of a cipher made us recently state here.

Auber's "Die Stumme von Portici" will shortly be revived at the Royal Opera, and then comes a revival of the "Huguenots." Humperdinck's "Königskinder" is due the last of January. The "Ring" was given last week for the first time this winter. It is a noticeable comment on Munich, known as the Wagner city par excellence, that no adequate production of either the "Ring," "Tristan," or even "Tannhäuser" is possible here without the assistance of a guest in the leading tenor roles.

Moriz Rosenthal is an infrequent but ever welcome visitor to Munich. He will be heard here next week in recital for the first time in a number of years.

Leila S. Hölterhoff's many friends here were disappointed by the young singer's sudden illness which prevented her announced appearance here last week. She will, however, come later in the season.

Fraülein Magnhild Rasmussen recently made her debut at the Royal Opera in Mannheim in the role of Senta in "The Flying Dutchman." She was received with great enthusiasm by the public and also by the critics, and was at once engaged on an excellent contract by the Intendant. Frä. Rasmussen is a pupil of that excellent American singer, Madame Charles Cahier, of Vienna, who was present at the performance, and who, in common with the debutante herself, was the recipient of many hearty congratulations.

The Redner Quartet of Frankfurt, one of the best string quartets in Germany, recently gave a concert here under the auspices of the Mozart Gemeinde. The program was devoted to Brahms, the F minor quartet, op. 34, the quintet, op. 111, and the sextet, op. 36, comprising the program. The assisting pianist was Karl Friedberg, of Cologne.

A snowless Christmas—in fact, up to the present time a snowless winter, following upon a rainless summer. This is the lull between seasons. From now until the end of Carnival, which lasts this year from January 6 (Twelfth Night) until February 21 (Ash Wednesday), concerts will be few and far between. H. O. OSGOOD.

MUSIC IN JOPLIN.

JOPLIN, Mo., December 26, 1911.

Sousa and his Band appeared at the Club Theater November 9, matinee and evening. The soloists were Virginia Root, soprano; Nicoline Zedeler, violinist; Herbert L. Clarke, cornetist.

The Philharmonic Orchestra, a local organization, under the direction of C. T. Wyatt, was heard at the First Presbyterian Church on November 24.

The Euterpean Club, Mrs. F. Jess Newton, director, presented the cantata, "The Legend of Grenada," by Henry K. Hadley, in a highly satisfactory manner on December 6. The soloists (local talent) were: Imo Price, soprano; Mrs. Joe Forney, contralto, and George Winter, tenor. The accompaniment, so well done by young Ralph Rae, pianist, was one of the artistic features of the evening. Many of those present remarked on his splendid ability. The second part of the program was given by Charles Guy Tingle, tenor, of Kansas City, who was ably assisted by Gertrude Coulter Henley, accompanist.

Thus far, the musical event of the season was the lecture-recital of Emil Liebling, visiting director of the Van Deventer School of Music, given on December 9. The work of Mr. Liebling is distinctively educational and means much to the teacher and student. He brings to his audience not only splendid ability as a pianist and lecturer but a broad and pleasing personality. The lecture, "Modern Piano Study," was presented in such a clear, logical manner that many were made to realize that the study of this instrument was as sane as that of any other branch of education. Mr. Liebling's next visit will be in April. J. B. VAN DEVENTER.

Louis Sampson, Pianist.

Louis Sampson, a young New Yorker who has studied during the past eight years under Leschetizky in Vienna, is a pianist of marked ability; he received splendid encomiums when he played in the Leschetizky classes. Mr. Sampson has been in New York visiting his family, and returned to Europe a few days ago with the intention of appearing in public. According to his present plans, young Mr. Sampson will come to the United States next autumn for a tour of this country.

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LONDON, England, December 27, 1911.

Rudolph Mayer, who, with his father, Daniel Mayer, is actively engaged in the management of the Daniel Mayer Concert Direction, which is the hub of European musical life, it being an acknowledged fact that the Daniel Mayer Concert Direction is the leading concert direction of Europe, is sailing for America today in the interests of the Elena Gerhardt concert tour now being booked throughout the States.

"Yes, I am looking forward with much anticipation to my visit to the United States," said Mr. Mayer in a recent interview with the London correspondent of THE MUSICAL COURIER. "It will be my first visit there and naturally a new world to me. Miss Gerhardt also is looking forward with great expectancy to her tour there. We are booking a several months' tour for her, but I shall not remain there for the whole tour; my part is simply to launch her and then I must return to assist my father here in the spring season.

"Yes, Elena Gerhardt is unquestionably the greatest lieder singer of the day. Nikisch, the famous conductor, has been pleased to call her so, and you know her standing here in London, where it is rather difficult for a lieder singer to establish himself or herself in popular favor. And on the Continent she is one of the few concert singers who really are as great a financial as they are an artistic success. Last season she gave thirty-six recitals in England, all to capacity houses, and her engagements in Europe have taken her all through Germany, France and Russia. She has been decorated by various crowned heads and has received all kinds of honors from the nobility.

"You know it was some six years or so ago that my father first brought out Miss Gerhardt. He knew then that he had a find, and the results have all proved his judgment to be correct.

"What other artists have we brought out?"

"Paderewski and Elman. Both artists were launched on their English and American careers by the Daniel Mayer Concert Direction. In this business one must be able to know the artist in embryo and have a free hand to shape his and her course and destiny. Our business is just as much an art as a business. We aim to give opportunity for expression to those who have something to express. We assist them to this end under the best possible conditions. We take many a risk on the strength of our own capacity to know the genuine from the sham. There is hardly a day in our business week but what we listen to one or more of the novices, all ready in their own estimation for 'a career.'

"Do you find any unity in that which they lack?"

"Yes; personality, and a great marvelous uniformity in the absence of that which my father calls the 'art spirit.' There are no criteria, no standard, evidently, for many of the younger artists, no capacity for realizing the artistic meaning of things. And you cannot express any more than you feel. I do not limit these failings to any one nationality, for the novice comes to us from all over the world.

"Besides Elena Gerhardt we have Anna Pavlova, the Russian dancer. I have just returned from our English tour with Pavlova, and everywhere she created a furor. In both Gerhardt and Pavlova one realizes the presence of the intuitive artist. Between them I find a great similarity of temperament. They are themselves all that they express, and one does not hear or see fragments, snatches and snapshots of a conception of song which one sings and the other dances, but one feels the complete and perfect conception, the quality and the poetry of it all. I am sure the American public will endorse the European verdict of Gerhardt, as they did that of Pavlova, for I know from all accounts that the Americans are foremost among appreciative people. And I am not so great a stranger myself to the American temperament. We have had so many American artists among our clients I shall not feel myself so great a stranger in a strange land.

"Yes, Miss Gerhardt is sailing on the same date. My address? I shall be located at the Astor Hotel, New York City, for several weeks."

"The Miracle," produced at Olympia December 23, under the direction of Max Reinhardt,

and for which Professor Humperdinck has written the music, is one of those gigantic spectacular Christmas shows for which the English capital is famous. Though "made in Germany," from where it was imported, it has all the char-



RUDOLPH MAYER.

acteristics of the usual English Christmas pantomime, though conceived on a somewhat more colossal basis of operation. As to the music, the best that can be said of it is that it serves its purpose, the purpose of producing the sounding rhythm for the marches, counter-marches



ELENA GERHARDT.

and general labyrinthian movement of the massed humanity. Further than that there is nothing to distinguish it. It is but a part of a conglomeration of sound, color, and movement. The ethical basis of the play is, like the music, of but minor detail, both serve the purpose of the show, neither serve the purpose of art or the verities of art in life. But as an example of stage organization, discipline, and as an expression of the Max Reinhardt genre of staging; the spectacle is unsurpassed and bids fair to have a long run.

"Orpheus Below," now being enacted at His Majesty's Theater to the music of Offenbach, is one of the productions staged for the holidays. Courtice Pounds as Orpheus, Eleanor Perry as Eurydice, Bettie Callish as Cupid, and Lottie Venne as "Mrs. Grundy," are all excellently cast and the play excellently staged by Sir Herbert Beerbohm Tree.

Anna Pavlova, the Russian dancer, who has been resting at Monte Carlo over Christmas, will reopen her tour at Eastbourne this week, after which she will fill engagements at Bournemouth and Brighton and then leave for the North of England and Ireland.

The London Opera House produced "The Tales of Hoffmann," December 26, with Felice Lyne as Olympia, Lina Cavalieri as Gioletta, and Victoria Fer as Antonia. Frank Pollock was the Hoffmann and Maurice Renaud the Coppélius, Daspertullo, and Dr. Miracle. Merola conducted.

EVELYN KAESMANN.

MUSICAL LOUISVILLE.

LOUISVILLE, Ky., December 27, 1911.

The Music Committee of the Woman's Club, of which Mrs. Charles Ewell Craik is chairman, held a very beautiful Christmas celebration at the club house on Wednesday afternoon, when about one hundred children assembled to sing carols under the direction of Caroline Bourgard, supervisor of music in the public schools. Miss Bourgard was assisted by Anna May Reccius, sub-supervisor. Carols of many nations were sung by the youthful choruses, and, in addition to these, a number of tableaux, illustrating the songs, were presented, and the Christmas Story was told by Adeline Zachert, librarian of the children's department of the Louisville Public Library. The whole constituted an entertainment combining both benefit and pleasure. On Sunday the same children visited various charitable institutions and sang their carols to the inmates.

Arnold An der Aue, the Swiss tenor, paid Louisville a brief visit last week, and returns here for a concert with the Liederkrantz Society on January 23.

K. W. D.

Schumann-Heink Sings Ortrud Tonight.

Tonight (Wednesday, January 10), Madame Schumann-Heink will make her second appearance this season with the Philadelphia-Chicago Grand Opera Company at the Auditorium in Chicago; she will sing the role of Ortrud in "Lohengrin," one of the best in the extended repertory of the singer. Madame Schumann-Heink sang last week in Philadelphia at a special pair of concerts with the Philadelphia Orchestra, and on her way West gave a recital in Cleveland.

After the performance in Chicago this evening Madame Schumann-Heink will travel leisurely in the direction of the Pacific Coast, where her tour will open at Redlands, Cal. February 2. The famous singer will return to New York the first week in April.

Case-Peavey Musicals.

May Adele Case, contralto, and N. Valentine Peavey, pianist, gave a musicale at 56 East Thirty-fourth street, New York City, last Thursday evening, which was attended by a large audience. Miss Case sang a number of selections by French and American composers and these were much appreciated.

N. Valentine Peavey is a remarkably gifted pianist, and was heard in numbers by Liszt and Saint-Saëns; he also proved himself to be a splendid accompanist. Miss Case sang some compositions by Gilberti, accompanied by the composer.

SAMMARCO ON WOLF-FERRARI.

When last year the enterprising Andreas Dippel presented to the patrons of the Metropolitan Opera House, New York, the one act opera, "The Secret of Suzanne," by Wolf-Ferrari, ably interpreted by three members of the Chicago-Philadelphia Opera Company, he gave that public an absolute novelty. Hitherto the Italian composer had been known in this country by his works for choral societies only. His "Vita Nuova" was known, as well as the fact that he had written operas which had succeeded in Germany, and one of which, "Le Donne Curiose" (The Curious Women), was said to be even then in the hands of the directors of the Metropolitan Opera House, with more or less vague intentions of one day producing it. The work selected by Mr. Dippel had been given for the first time the preceding summer in Munich, where he had heard, admired and then secured it. The verdict of New York was unanimous; a brilliant success for the little opera and its three admirable interpreters, Mario Sammarco, Carolina White and Francesco Daddi. Philadelphia a few days later confirmed the verdict.

Last summer, with Signor Sammarco again in the cast, London heard it for the first time, and approved, and this season Cleveland and Chicago have been no less enthusiastic. The immediate result of the production was the announcement by the Metropolitan Opera Company of New York of the production this season of the opera which had been in its hands for several seasons, or so it was said, without the directors arriving at a decision to give it performance. But then it has always needed the prick of competition to stir that institution. At all events, the production was announced, and as an added interest, the presence of the composer himself at the first performance was promised. Mr. Dippel did not let the grass grow under his feet, but promptly secured the composer's latest and then unfinished opera, "The Jewels of the Madonna," for this season's novelty. Even before the work was finished, three of the leading roles had been assigned to Carolina White and Mario Sammarco, who had done so much to insure the success of the composer's first American production, and to the favorite tenor, Amadeo Bassi. Messrs. Bassi and Sammarco made the acquaintance of their compatriot at Signor Sammarco's home in Milan, late last summer, where the three assembled for the purpose of going over the new opera.

Wolf-Ferrari is the son of a German painter and an Italian mother, whose name he perpetuates with that of his father, Herr Wolf. His father lived much in Italy, and had strong Italian sympathies, so it is hardly strange that, although educated chiefly in Germany—the father lived in Munich—the composer is more Italian than German in his tendencies and temperament. Several years ago he removed from Germany to Venice upon accepting the post of director of the Conservatory of Music in that city, a post which he has recently resigned, that he may devote his time entirely to composition, and still makes his home in the city of lagoons.

"I found him a most delightful man," remarked Signor Sammarco, in conversation with the writer. "He is extremely cultivated—he rearranges even when he does not actually write his own librettos—and his ideas of the interpretation of his works are most interesting. Then, too,

he has a remarkably clear manner of conveying these ideas. I consider him the greatest living Italian composer, and believe he will be recognized as such. He is, too, a sane, normal, perfectly healthy man, of exuberant spirits. He speaks Italian like any native, and also the Venetian dialect fluently. One of his operas, 'I Quattro Rustici' (The Four Countrymen), is actually written with only Venetian and German words, no pure Italian version. It is taken from Goldoni's play of the same title. Signor Wolf-Ferrari sang parts of it for us, and I do not believe any native Venetian could have sung it more inimitably."

The composer's first successes were in Germany. Italy has been slow to acknowledge him. Some five years ago his opera, "La Cenerentola" (Cinderella), was produced in Venice, but with a poor company, and the execution in general was mediocre. The work was hissed.

"Signor Ferrari told me of this himself," resumed Sammarco. "He said that he was sitting in the audience at the time the hissing began, and had just lighted a cigarette (in Italian theaters smoking is permitted in the body of the theater). As was to be expected, the cigarette went out. Whereupon the composer calmly removed it from his lips and put it carefully away in his pocket. 'I said to myself,' he told me, 'I will relight that cigarette when the next of my operas is a success. And I kept it accordingly. Not long after, I did have a most successful production in Germany, and might have lighted it in celebration, but I decided to keep it as a porte bonheur, and have done so ever since. Would you like to see it?' Whereupon he drew a small box from his pocket and showed me the battered remains of a cigarette, laughing as he did so."

"In this new opera I am revenged on my friend, Amadeo Bassi, who, as tenor, has in so many operas interfered with my baritone love for the various prima donna heroines. In 'The Jewels of the Madonna' the soprano actually prefers the baritone to the tenor, a most surprising operatic occurrence. But, alas, my victory over my tenor friend and rival in the work, Signor Bassi, is but a partial one. Despite her preference for me, the soprano accumbis to his wiles. The two types, Gennaro, sung by Signor Bassi, and my role, Raffaele, head of the Neapolitan Camorra, are so widely different that Wolf-Ferrari was especially anxious to have us go over the music together, although we have sung together but little actually, that he might explain his ideas for the differentiation of the types. His one great regret was that Carolina White could not also have been with us. He expressed himself most enthusiastically about our work, was, in fact, most kind and complimentary, and declared that we would be ideal interpreters of his characters and music, and exclaimed: 'Now, if I could but see Miss White!' I looked through all my trunks—they were not unpacked, as I had but just returned from my vacation in the mountains—and finally found an excellent photograph of her, which I then showed him. He at once became enthusiastic, 'Ah, bellissima' (most beautiful) he cried. 'Now I am indeed content! She is just the type I wished for.'

"My role in 'The Jewels of the Madonna' is a fine one,

and one which I thoroughly enjoy. The usual impression of a Neapolitan seems to be that of a merry comedian, but Raffaele is not at all of that type. He is very serious, tragic, in fact, and the whole role is most dramatic. The music is sufficiently difficult, but beautiful. Wolf-Ferrari is naturally much flattered at the comparisons which have been made between his music and that of Mozart, styling him a modern Mozart. In speaking of these comments, he said:

"My aim has been to express in my music the true Italian spirit. I may say that I am not one of those composers afraid of melody, but rather I seek it."

"He insisted that I should sing to him the whole of 'The Secret of Suzanne,' and turning to his wife, who was with him, said: 'Only think! This is the first time I have ever heard it sung in Italian.'

"Then nothing would do but I must give him one of each of the different photographs which I had had taken in costume, both alone and with Madame Lipkowska in London, where she sang the role of Suzanne at Covent Garden last summer."

"His wife is an American, since, although of German parentage, she was born in the United States, so naturally they have been looking forward to their visit to the United States. During this winter, 'The Secret of Suzanne' will be given for the first time in Italy, and the management of La Scala, Milan, wished to produce 'The Jewels of the Madonna' during the coming carnival season of opera. But Wolf-Ferrari wished to await the American verdict upon that work, probably since that country had so welcomed his one-act opera, before allowing it to be given in Italy. He went this autumn, however, to Berlin, to superintend rehearsals of his latest opera, and is, I believe, to remain there until he sails for America. Wolf-Ferrari has one son, a charming young fellow, now a student, but who has as yet manifested no intention of following in his father's footsteps. This father is a young man to have achieved such recognition, especially in Germany and America, for he is barely forty years old. But his head is not at all turned by it. He is thoroughly natural and unaffected, a charming companion on the one hand, and a serious and gifted musician on the other. I feel sure that the American public will take him to their hearts in their warm, enthusiastic way, and make him feel that he is indeed among friends."

Sawyer Artists with Troy Vocal Society.

Antonia Sawyer has booked Edith Watkins Griswold, soprano, and Frederick Gunther, baritone, with the Troy (N. Y.) Vocal Society for the concert which will be given in Troy tonight (January 10).

Violinist Holding.

Those who have heard Holding, the young violinist, speak of him as possessing a wonderful technic. He is said to be a violinist of great refinement.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

PHILADELPHIA, January 2, 1912.

All federated clubs, also all genuine lovers of music, will be interested to know that there are two new committees to be formed in the Federation, one for the consideration of education in better church music, and one for artistic program making. Both subjects are of wide and deep interest, and of great importance in the development of musical culture; and the work of these two committees will be of great value to all students and music lovers.

From the Amateur Musical Club of Chicago come programs of two very successful meetings, one of which was an artist's recital by Clarence F. Whitehill, of the Chicago Grand Opera Company, given in the Whitney Opera House December 4. The following program shows the high character of the work of this well known singer, who was at his best in "Du bist die Ruh," and the Homer and Wolff songs. A number of his colleagues of the opera company were present on this occasion and lent an unusual interest to it:

Nachtstück Schubert
Unendlichen Schubert
Du bist die Ruh. Schubert
Pendant le Bal. Tschakowsky
Air de la Jolie Fille de Perth. Bizet
Dearest Homer
Plantation Hymn Homer
Uncle Rome (Boatman's Song) Homer
Gesang Weylas Wolf
Der Freund Wolf
Ständchen Brahms
Von Ewigem Liebe Brahms
Sapphische Ode Brahms
Traum durch die Dämmerung Strauss
Cécile Strauss

December 11, the Amateur Musical Club gave a most attractive program of songs, piano solos and ensemble music arranged by Mrs. Francis S. Shaw. The program follows:

Trio, E flat, op. 40 (piano, violin, cello) Brahms
Josephine Large, Charlotte de Muth Williams, Day Williams.
Love Me or Not? Secchi
Connaissez-vous mon hirondelle? Pierné
Si tu le veux Koechlin

J'ai pleuré en rêve Hüs
Emma Patten Hoyt.
Madame Hess-Burr at the piano.
In der Nacht Schumann
Margaret at the Spinning Wheel Schubert-Liszt
Rochers d'Outche-Coche Bortkiewicz
Scherzo, op. 31, B flat minor Chopin
Katherine C. Hays.
Les Cloches Debussy
Récit et Air de Lia (from l'Enfant Prodigue) Debussy
Before My Window Rachmaninoff
Hopak Moussorgsky
Mrs. John Sidney Burnet.
Madame Hess-Burr at the piano.

Miss Hays made a very special impression by her admirable work; she displayed very unusual technic and abundant temperament, and yet played with such simplicity and lack of affectation as to win most hearty approval. As guests on that occasion the club had the pleasure of entertaining Mrs. Walker of Memphis (American Music Committee) and Mrs. Ritter of the Lake View Club. Mrs. Mason, the capable president of the Amateur Musical Club, is about to inaugurate a study class, in which specific musical subjects will be taken up. This work will be done in a small way at first, but if successful will be enlarged. At the opening meeting Karlton Hackett will give a paper on "The New Operas," illustrated by Miss Hattstaedt and Mrs. Stultz. Other local musicians will discuss special subjects at the following meetings, which will be held monthly during the remainder of the season. This bids fair to be a most valuable line of work, and the clubs looking out for new and interesting fields of work will be most eagerly on the watch for the monthly reports of these classes.

E. W. RULON, Press Secretary.

Hamburg Opera Gets Heinrich Hensel.

Heinrich Hensel, the famous Bayreuth tenor, whose recent debut as Lohengrin with the Metropolitan Opera Company has been widely chronicled, has just signed a contract for four years with the Hamburg (Germany) Grand Opera at a salary of 60,000 marks per season. A clause in the contract permits the singer a vacation of

eight months during the year, which will enable him to sing in other parts of the world. The fee which Hensel is to receive in Hamburg is said to be the largest paid to any opera singer in Germany. His season in that city will begin September, 1912, under the new director, Dr. Lowenfeld. Weingartner is the conductor of the Opera

Accompanist's Recital.

Grace Anderson, the accompanist, gave a musicale at the home of Mrs. William Astor-Chandler in East Nineteenth street, New York City, last Wednesday afternoon, at which were a number of distinguished guests. Miss Anderson played the accompaniments to a number of songs presented by Leontine de Ahna, the well known New York singer and teacher, whose program consisted of songs of Brahms, Rubinstein, etc., which were sung most artistically. Miss Anderson also played the accompaniments to several violin selections played by Mr. Degeller, and also accompanied Mrs. Chandler, who sang the "Una Voce Poco Fa" from the "Barber of Seville." Grace Anderson is the accompanist for a great many artists, pupils and also amateurs. She is an enthusiast in her profession. She plays with understanding and proper consideration for the soloists.

The art of accompanying is one of the most important items in the transmission of music, in fact the accompanist is just as important as the soloist, and in most of the modern compositions, more so. Miss Anderson proved herself an excellent artist in this respect. Among those present were Mabelle Gilman Corey, Baroness von Hillen, Georgia Carrie Hudson, Mrs. H. C. Backus, Mrs. W. R. Sheppard, Mrs. C. E. Sheppard, Mrs. Frank Carpenter, Mrs. J. V. McAdam, Mrs. Francis T. Murray, Mrs. R. H. Beach, Mrs. J. S. Ferguson, Mrs. W. H. Baker, Mr. Palmer, Mrs. Young, Mrs. W. S. Patterson, Agnes Osborne, Mabel Ord, Florine Underhill, Martha Kimberly, Miss Buchanan, Mrs. Wilds and Grace Momand.

Appearances of Gamble Concert Party.

The Ernest Gamble Concert Party has appeared in many of the principal cities of the United States during the past year, in some places from two to five times. Following is a partial list: Albuquerque, N. M., Allegheny, Pa., Augusta, Ga., Baltimore, Md., Binghamton, N. Y., Boston, Mass., Bay View, Mich., Butte, Mont., Cincinnati, O., Chicago, Ill., Chautauqua, N. Y., Cleveland, O., Colorado Springs, Col., Columbus, O., Davenport, Ia., Dallas, Tex., Dayton, O., Des Moines, Ia., Duquesne, Pa., Detroit, Mich., Duluth, Minn., Evanston, Ill., Erie, Pa., Fargo, N. D., Ft. Wayne, Ind., Ft. Worth, Tex., Galveston, Tex., Grand Rapids, Mich., Greencastle, Ind., Harrisburg, Pa., Hartford, Conn., Houston, Tex., Indianapolis, Ind., Jacksonville, Fla., Kansas City, Mo., Lansing, Mich., Lowell, Mass., Lincoln, Neb., Lexington, Ky., London, Ont., London, Eng., Memphis, Tenn., Milwaukee, Wis., Minneapolis, Minn., Mobile, Ala., Montgomery, Ala., Nashville, Tenn., New Orleans, La., New York, N. Y., Ottawa, Canada, Omaha, Neb., Philadelphia, Pa., Peoria, Ill., Pittsburgh, Pa., Portland, Ore., Pueblo, Colo., Rochester, N. Y., Sacramento, Cal., St. Joseph, Mo., Salt Lake City, Utah, San Antonio, Tex., Savannah, Ga., Scranton, Pa., Seattle, Wash., Sioux City, Ia., Springfield, Ill., Spokane, Wash., Syracuse, N. Y., Tacoma, Wash., Tampa, Fla., Toledo, O., Toronto, Ont., Topeka, Kan., Trenton, N. J., Utica, N. Y., Wichita, Kan., Washington, D. C., Wheeling, W. Va., Wilkesbarre, Pa.

Ganz Sails.

Rudolph Ganz sailed from New York for Europe, January 2, on the Kronprinzessin Cecilie.

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MUSIC TEACHERS' CONVENTION.

ANN ARBOR, Mich., December 29, 1911.

The convention of the Music Teachers' National Association was held last week at the University of Michigan.

That the policy inaugurated by the Music Teachers' National Association in 1906, when the huge Hippodrome conventions were overhauled and changed into scientific meetings is a great success, was the opinion expressed by Prof. Peter C. Lutkin, of Northwestern University, and president of the association for the past year. The endeavor of the association now is to encourage individual effort and pioneer research, and more interest among the members not officials. Since the new regime was established the greater part of the convention has been given over to the discussion of the problems facing the teacher. The convention just ended, however, showed a marked trend away from pedagogical subjects, and increased attention was given to scientific and orchestral questions.

Undoubtedly the most interesting of the scientific papers presented and the paper that evoked the greatest discussion was that read by Prof. Max Meyer, of the University of Missouri, on "The Harmonization of the Ethnic Scales," the first morning, and, by popular request, carried over into the afternoon session. Professor Meyer at the outset stated that he regarded the ethnic scale as any scale differing from the modern diatonic scale. He advocates a scale of twenty-four equally-tempered divisions instead of the twelve now employed. The symbols he uses are not letters, but numbers. For example, the scale of C he designates by the number 15. Professor Meyer used the experimental organ which he constructed to illustrate some of the tunes which could be built upon his scale. A hypothetical tune composed by Professor Meyer introduced another tone between C sharp and D, while later a Japanese tune employed a tone between 7 sharp and G. Thus, the new scale suggested would have so called quarter-tones instead of semitones as the smallest division on the piano. The harmonizations put to these tunes by the speaker helped slightly to make the quarter-tone more agreeable to the ear.

The other novelty presented and which drew forth nearly as much discussion was Effa Ellis' idea of keyboard harmony. Miss Ellis, who is an Omaha teacher, but who soon expects to invade the East, claims quite remarkable things for her "method." It consists of teaching the child music by the chord-relationships and disregards melody entirely. It is Miss Ellis' contention that without harmony there is really no melody, and she thus teaches her children the chords. Not only does she claim that it makes the study of harmony much easier and rapid, but that it is invaluable as a means of cultivating the analytical ability. She avoids the scale entirely, forming words and then sentences out of chords, from which she builds the scale. Miss Ellis teaches that every chord is either an upper or under three or five, and that the time of every piece is the same, preferring to use for what the "ordinary" musician would call "time" the word "pulse."

After the formal address of welcome by Harry B. Hutchins, president of the University of Michigan, and a most interesting paper by Prof. Robert M. Wenley, a philosopher of world renown, on "The Function of Music from a Non-Professional Point of View," Professor Coerne, of Wisconsin, traced the history of the orchestra before Berlioz. This was preliminary to a paper read the next day by Professor Gow, of Vassar, for Frederick A. Stock, on the "Development of the Orchestra Since Berlioz." Mr. Stock sees the development and recognition of American composers and compositions.

Wednesday evening a concert by members of the University School of Music sent the visitors away wondering how it was possible that such great artists could be harbored in so small a town. Mr. Howland sang with:

purity of tone, a perfection of intonation and a breadth of artistic expression that has rarely been equaled anywhere. In the early nineties he was well known in the East as a great dramatic baritone, being with the "Bostonians," who were then in their prime. Since then he has been devoting himself to teaching with occasional concerts in the Middle West and Canada, where he has established an enviable reputation as a ballade and lieder singer.

Albert Lockwood literally thrilled the music masters by a most wonderful performance of Liszt's "Rhapsodie Espagnole." So great was the impression made that for several seconds after Mr. Lockwood had concluded all was quiet, when suddenly the whole body of listeners gave vent to their pent up emotions by thunderous applause that was only appeased when the artist responded with Schubert's "Moment Musical" as an encore. The other artists, too, made a very strong impression. The program follows:

Sonata, E flat, op. 18.....Strauss
Mrs. George B. Rhead and Samuel Pierson Lockwood.
Ballad, Sir Oluf.....Loewe
O Sei mir hold.....Fichtner
Telle Nacht.....Hans Hermann
Auf Wachtposten.....Hans Hermann
Daheim.....Hugo Kaut
William Howland.
Rhapsodie Espagnole.....Liszt
(Folies d'Espagne et Iota Arragonese.)
Albert Lockwood.

Thursday Dr. Wolle, in his "Orchestration of Bach," prophesied the return of the old Bach trumpet to the modern orchestra, thus obviating the necessity of rewriting the trumpet parts or giving them to other instruments. Oscar G. Sonneck, of the Congressional Library, in a most interesting paper on "MacDowell v. MacDowell—A Study in First Editions and Revisions," traced the history of the complications arising from not copyrighting the early works of this composer. By examples played by Albert Lockwood he showed that the most important changes were with very few exceptions for the better. But, quite frequently, only minor changes were made so as to be able to utilize the copyright laws.

In the evening the Detroit String Quartet, with Elsa Ruegger, cellist, as soloist, gave a splendid exhibition of chamber music as it ought to be played. This organization, although bearing the name of an unmusical city, is composed of players of the first rank.

The first paper of the last day was read by Charles S. Skilton, of the University of Kansas, and dealt with "Conductors and Non-Conductors." Mr. Skilton made the interesting suggestion that the lack of American composers is due to the lack of experience, and it is only

experience which is needed for the native musicians to reach the heights of foreign born conductors. "The best conductors," he said, "come from the orchestra, and if we are to have great conductors, we must first have native orchestral musicians." In his paper on amateur orchestras Samuel P. Lockwood said that in the selection of pieces for the amateur orchestra the conductor should avoid "First, trash, then compositions in which technical difficulties appear as features; third, compositions in which the matter of intonation is particularly difficult and pronounced; fourth, compositions where the effect depends upon a very fine sense of rhythm; fifth, very slow movements; sixth, compositions in which unusual instruments or any solo parts cannot be adequately represented, and, finally, Mozart." He lays the blame for poor concerts by amateur orchestras not upon the lack of material, but upon laxity of attendance at rehearsals.

The other papers delivered were all of great value and interest, but space forbids treatment here. The convention adjourned after a splendid organ performance by J. Frederick Wolle, of Bach's "Goldberg Air in G, and Thirty Variations" on the Columbian Exposition organ in University Hall.

At the last moment it was announced that George C. Gow, of Vassar, was elected president for next year; Leo P. Lewis, of Tufts College, vice president; Allen Spencer, of Chicago, secretary, and Waldo S. Pratt, of Hartford, was re-elected treasurer. Mr. Spencer, H. D. Sleeper, of Smith College, and Charles H. Farnsworth, of Teacher's College, Columbia, were elected to the executive board. The next convention will be held at Vassar College and will be open to all interested. A motion is pending to change the name of the society.

At the meeting of the North American section of the International Musical Society the old board of government tendered its resignation, and the following officers were elected in their place: Waldo S. Pratt, president; Peter C. Lutkin, vice president; Leo P. Lewis, secretary; Rosseter P. Cole, financial secretary; Breitkopf & Härtel, treasurer, and George C. Gow was elected to the executive board. Several interesting papers were given.

VICTOR H. LAWN.

Zimbalist East and West.

Zimbalist played in Chicago, Sunday, January 7. It was his second recital in that city. The Russian violinist is to make his next New York appearance at the Metropolitan Opera House, Sunday evening, January 21, and that will be his fourteenth concert in New York since his American debut, November 2.

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DRESDEN

DRESDEN BUREAU OF THE MUSICAL COURIER, }
EISENSTUCKSTRASSE, 16, December 7, 1911.

Matters of late at the Royal Opera have taken on unusual interest. Ernst von Schuch, known as one of the best conductors in Europe, on the occasion of his visits in his official capacity to Munich, where he directed at several of the leading musical functions of the season, aroused so much enthusiasm that the good people of Munich (in view of the loss of Mottl) made Schuch an attractive offer to come there. This naturally involved his leaving Dresden, thereby entailing an irreparable loss to one of the greatest orchestras of Europe (for as such the Royal Capella is regarded here) not to speak of the great loss to Dresden's musical life in general. The news came with a shock to all those interested, when they heard that he had sent in his request to be released from his post here. Naturally the King promptly refused to consider the request and thus Von Schuch is, for the present at least, preserved to Dresden.

Of course, this action on the part of Von Schuch aroused much inquiry as to the real underlying motives for it. It would appear from accounts published in the

to the opera. Herold's performances have been triumphs. Although not a phenomenal singer in any sense he is an almost unsurpassed master on the histrionic side of his art and herein lies his indisputable power over his hearers, so wholly does he compel and convince.

Another event in the annals of the present operatic season was the appearance early in November of Perron (after an absence of five months) for the first time since he has been made "Ehren-Mitglied" of the operatic corps, or, in other words, since he has retired from active membership. The opera was Tschaikowsky's "Eugen Onegin." The house was packed. On his first entrance the audience broke into vociferous applause and such general jubilation as is seldom seen here. Time and again, after each act, Perron was recalled until the demonstrations seemed to have no end. The role is one well calculated to show Perron from his best side, and again one realized what a really high class artist Dresden possesses in him.

The only really prominent premiere here since the beginning of the season was the old opera of Adolphe Adam, "Si j'étais roi." It belongs to the old style of French comic opera of the latter part of the nineteenth century. While it is not marked by any real originality, yet it has graceful melody, charming rhythms and a most attractive mise-en-scene. As given here the ballet part of the opera was a pleasing and novel diversion, as it afforded an occasion for introducing some of the newest features of the modern dance, in that the dancers wore no shoes, and there was an attempt made to imitate the famous snake dance of Ruth St. Denis which she gave here some time ago at the Central Theater. Soot took the part of the fisher lad and fictitious king. Other leading roles were done by Elisa von Catapol, Zader and Puttlitz, while the smaller ones were given by Pauli, Erna Freund and Er-mold.

The tragic end of Adolph Boehm, the husband of the famous opera singer, Frau Boehm von Endert (formerly of the Dresden Opera but now engaged at the Berlin Royal Opera) has aroused much inquiry here and much regret is felt generally at the loss of such a genial and talented young musician whose symphony is, or was, to be performed here in the symphony concerts given by the Royal Capella. Living for so long in Dresden and being associated so closely with its musical life, the sad case has been felt here more than it could have been in Berlin. Boehm, as has been now everywhere published, committed suicide in the apartments of his wife, in her absence, after having besought her to allow him to return to her, even though the once happy couple were just about to receive the decree of divorce from the Berlin law courts. Many reasons have been assigned for this terrible act, but probably the real cause will never be known.

The "Ring" now is being given as usual in the autumn months with a number of changes in the cast.

Mention should be made of the Liszt celebration by the Royal Capella (in one of the early symphony concerts of the season) when the "Faust" symphony, the "Mephisto Waltzer," and the A major concerto were played, Walde-mar Lütshg being the soloist. E. POTTER-FRISSELL.

Schelling to Return Soon.

Ernest Schelling, who has been appearing in the European music centers for a year, is soon to return to his own country. Mr. Schelling has been heard with the leading symphony orchestras of the United States and in recitals in the principal cities. His successes permit him to speak on the question of "success in music" with authority.

"The pianist, singer, violinist or other instrumentalist who seeks fame and possible fortune through the channels of music has abundant chance today," says Mr. Schelling. "It is purely a matter of ability. I would advise against anyone's planning to enter music professionally, however, without exceptional talent."

Bonci Sings in Recital Today.

This afternoon, Alessandro Bonci, the great exponent of bel canto, will begin his second concert tour of the United States with a recital in Carnegie Hall. He will be assisted at the piano by Mr. Francini. The program includes songs and arias by Pergolesi, Haydn, Gluck, Carissimi, Cimarosa, David, Chaminade, Massenet, Mascagni, Leoncavallo, Ponchielli, Charles Wakefield Cadman, James Rogers and Reginald de Koven.



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leading dailies here, that there has been for some time a strained condition of affairs in existence between Von Schuch and the General Intendancy, owing to certain repairs or alterations in the Royal Opera House with which Von Schuch was not altogether pleased. Otherwise there seems to be no reason for his wishing to leave Dresden. He is inseparably identified with the history and the musical influence of the Royal Opera here. Beside this, he is at an age and in a condition of health which would make any decided change a matter of questionable wisdom and advisability. However, in any case, the King has made a wise move in retaining the conductor. There now are rumors of resignation on the part of Graf Seebach, but I believe this to be merely a rumor. The King's decision was received with great joy by the music-loving public here, who on the occasion of a late performance of "Tristan and Isolde," when Von Schuch appeared at the director's desk for the first time in twelve weeks, made it the opportunity for a great demonstration, the most pronounced, in fact, ever witnessed in the Dresden Opera House. When Von Schuch entered there was marked and prolonged applause, and all remained standing until he had taken his position at the desk.

About the same time the yearly appearance here of the great Danish singer from Copenhagen, Wilhelm Herold, was made in the operas of "Tiefland" and "Tosca." In the latter he gave a powerfully dramatic and realistic representation of Cavaradossi's role, although it must be admitted that vocally he is not equal to the task. Unforgettable was Eva von der Osten's Tosca. Plaszke appeared for the first time as Scarpia. On this occasion the orchestra played an exceptionally fine accompaniment

PARLOW AT THE PHILHARMONIC.

Kathleen Parlow, that wonderful violinist, accomplished the most impressive performance she has yet vouchsafed New York when she did the Beethoven concerto at the Philharmonic concert on Thursday and Friday, December 28 and 29.

Miss Parlow has every qualification for absolute mastery of the classical violin literature, for her tone is not only broad but also powerful, her bow arm has a sweep and surety almost masculine, and her technical and musical control have been made flawless through her experience with practically every number in the repertory of her instrument. Magnificent were Miss Parlow's poise and bigness of style in the Beethoven concerto, and she delivered the noble phrases with a deep sincerity and a fine musical intuition that left nothing to be desired in the minds of expert judges. Most beautiful were her "singing" of the second theme in the first movement, and of the poetical slow section. The final rondo sparkled with gaiety and infectious humor. In the opinion of the audience, the whole performance was one of tremendous effect, for after the finale the applause appeared to be never ending and mingled itself with numerous cries of "bravo." In all respects, Miss Parlow's triumph was the most complete she has scored in this city, and when the fact is considered that the Beethoven concerto was her medium, the importance of the event is doubled, for reasons obvious to the musically initiated.

Weingartner's third symphony, in E major, was the orchestral clou of the concerts, but did not impress the present reviewer as being a particularly valuable work, or one likely to win any permanent favor from musicians or the public. In the first place, Weingartner used the outer formal shell of a symphony, by dividing his movements and giving the conventional tempo superscriptions, but the contents of the work seemed to be those of a symphonic poem, for they consisted of detached details lacking in organic unity and oneness of musical purpose. Master of the ultra modern harmonic scheme, Weingartner uses it with skill, and if the effect is not always pleasing to the ears, at least it proves the composer's daring. Fortissimo is the reigning dynamic grade in much of the new symphony. Debussy peeps out of the score in whole tone progressions and Johann Strauss invites attention with his presence in the finale, where a "Fledermaus" quotation is used intentionally by Weingartner. The slow movement reveals some lyrical writing of real attractiveness. However, the Weingartner music reveals itself in no new lights, but seems, as of yore, to be many parts of culture to one part of creative ability.

The "Freischütz" overture, led with spirit and finish by Josef Stransky, closed the program.

Beatrice La Palme with Montreal Opera.

Beatrice La Palme has scored an unqualified success with the Montreal Opera Company as well as on the concert stage, as evidenced by the following press tributes:

There are probably not half a dozen grand opera singers on the stage today who could present, successfully, such a comprehensive program as Madame La Palme gave at the Windsor Hall last night.

The secret of her success lies in her art. Her production, her mastery of tonalities, her subtle intelligence and her sweeping comprehension of mood values—these are the links with which she forges her very enduring and definite success.

If you want to realize how one of foreign origin can master the subtleties of the English language, go and hear Madame La Palme sing Graham Peel's wonderful setting of Hilaire Belloc's fascinating word picture, intimate and passionate, "Early Morning." Nothing so exquisite has been heard on the concert platform in Montreal for years past. All the splendor, mystery, magic and rapture of sunrise is expressed in this superb tone picture. Madame La Palme would have to make many blunders before one could find fault with her art, after hearing it.—Montreal Star, November 4, 1911.

Miss La Palme is obviously not an artist who is singing because her voice is exceptional, but a musician who has chosen singing as the best medium for the expression of her ideas. She does not adapt songs to her voice (as does the vocalist pure and simple), but her voice to the music and words which she interprets with such authority and such certainty of effect, whether that effect be somber or sparkling, for Miss La Palme's humor is irresistible. Everything that she accomplishes is accomplished by force of superior talent.—Montreal Daily Herald, November 4, 1911.

Miss La Palme gave an exhibition of rare vocal powers and unquestionably proved herself an excellent linguist. She delighted her large audience by singing in four languages, and the performance was much appreciated. Her first efforts were very difficult ballads in German by such musical celebrities as Wagner, Grieg, Brahms and R. Strauss, and her interpretation of these exquisite compositions was of a high order. Beatrice La Palme has a well trained voice of a remarkable range, sweet and expressive.—Montreal Witness, November 4, 1911.

Artist to her finger tips, the brilliant French-Canadian singer gave an ideal interpretation of the role. The personification of girlish modesty, purity and charm, she invested Micaela with a tender sympathy that went straight to the hearts of her audience. Her extraordinarily facile manipulation of her voice is even more in evidence in opera than on the concert platform.

Moreover, she is a clever and convincing actress, invariably appropriate in gesture, and exercising always a well judged restraint. She also won a veritable storm of applause from the audience, and

it was thoroughly well deserved.—Montreal Star, November 10, 1911.

Singing always with the consummate art which characterized everything she had previously done on the concert platform, Miss La Palme in her acting conveyed across the footlights an impression of ingenuousness, of pathetically outraged girlhood, unaffected in simplicity and purity, which, without any obtrusion on her part, left the center of the stage never very far from where she stood.—Montreal Herald, November 10, 1911.

Probably no Canadian artist who has achieved success abroad of a distinctly emphatic and enduring kind has come back to Canada so unostentatiously and with such an utter absence of the usual fanfare of eulogistic trumpets. Madame La Palme was content to let her own people judge for themselves, and they did so. Her first song recital in the Monument National proved conclusively that European praise of her art as a singer was in no wise extravagant. Her second recital, in the Windsor Hall, served to accentuate this conviction. And her first appearance in opera, as Micaela in "Carmen," revealed her as an operatic artist of brilliant attainments.

Madame La Palme's promised contribution to the program finally resolved itself into a veritable recital, for she sang no fewer than nine songs, and even then the audience insisted on some recall numbers. She sang even more brilliantly than at her two recitals, and her remarkable skill in the visualization of moods was emphasized once more.

Madame La Palme's rendering of "Soeur Beatrice" was a veritable triumph of interpretative art. Her exquisite version of Graham Peel's "Early Morning," a gem among modern English songs, is something one hears over and over again with ever increasing delight.—Montreal Star, December 4, 1911.

At last a Marguerite who preserves throughout the complete illusion of youthfulness and the spirit of romance. Beatrice La Palme's triumph last night was not one of personal popularity, though the audience was crowded to the doors with her compatriots; it was a triumph for her vocal and dramatic art, for her consistency of characterization, for the astonishing skill which makes her Marguerite an intimate, appealing figure, intensely human, pulsating with life.

Her art rose supreme in the last scene. No Marguerite seen here for years has conveyed, so lucidly, so simply, so effectively, the idea of Marguerite's insanity.

Madame La Palme's wide range of vocal coloring to express varying emotions is one of her most valuable assets, and she employs it without any hint of studied art.

She sang the theme of the garden scene softly, as one living over again, in a trance one vivid moment of delight. There was the thrill of spiritual ecstasy in her final prayer, and glorious color in her voice.

In the church scene this was still more strongly in evidence, and the extent of her dramatic skill and the extent of her dramatic instinct more marked. Passionate sincerity was the keynote of her fervent appeal, made with the pathetic energy born of despair.

It is not overstating the facts to say that her Marguerite created a sensation.—Montreal Star, December 7, 1911.

The only performer not a member of the club was Miss La Palme, who in both her songs displayed the same brilliant technique and the same genius in interpretation which always distinguishes her work wherever she sings; and the famous Montreal prima donna was heard with rapt attention and applauded with vigor.—Montreal Herald, December 11, 1911.

Colombini in the Role of Chopin.

Orefice's "Chopin" was given by members of the Montreal Opera Company on December 28, with Signor Colombini impersonating the role of the celebrated composer. Concerning the performance the local press said:

Chopin, as depicted by Signor Colombini, was a figure of striking presence and most suggestive melancholy. It is really extraordinary how this brilliantly gifted artist can sink his own nationality in that of the character he is representing for the time being. He was never an Italian last night, at any moment. He was a romantic Pole to the life. In the charming duo with Stella Signor Colombini visualized clearly the dreamy mysticism of Chopin's mind. The duo brought a pretty and scenically interesting act to a successful close. He uses his voice to remarkable effect, and invariably with admirable art. He gave an exquisitely finished picture of the fading composer. His acting was convincing and impressive. His picture of the vision haunted, soul racked Chopin is superb. So is the singing of the dirge and the "Ave!"—Montreal Daily Star, December 29, 1911.

"Chopin" is fundamentally a one man opera; and upon the shoulders of Colombini, as Chopin, there fell the heaviest burden, and from the first act, when Chopin broods disconsolately in the forest surrounded by the revelers, through the storm which terrified him to his death in the last act, Signor Colombini preserved an attitude of melancholia with the utmost verisimilitude. He accentuated the nervous man's horror of physical pain, and his dependence upon his fellows for consolation, covering before the storm in an anguish of apprehension, weeping in Flora's arms, and, after a wild outburst of grief when the dead body of the child Grazia was brought on, sinking into a pathetic calm of hopeless resignation. It was all magnificent acting, the naturalness of Chopin's death was startling, and Signor Colombini sang with his usual artistry and perfection of phrasing.

Signor Colombini has not, at any time, given ampler proof of his versatility.—Montreal Herald, December 29, 1911.

Signor Colombini, as Chopin, sang with fine effect. In the final scene, where Chopin dies, Signor Colombini again showed finished art, both as a singer and actor.—Montreal Gazette, December 29, 1911.

Clement Recital, January 15.

Last week THE MUSICAL COURIER published the program of the recital which Edmond Clement will give at Carnegie Hall, Tuesday afternoon, January 16. The music for the afternoon includes an aria from Gluck's "Iphigenie" and the "Invocation" from the "Damnation of Faust." The French tenor will sing a number of songs by modern French composers as well as a number of the old French chansons.



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Overture No. 3, "Leonora"	Beethoven
Symphonic Poem, "Francesca da Rimini"	Tschalkowsky
Symphony in C Minor, No. 1	Brahms
Tone Poem, "Death and Transfiguration"	Strauss

For Wednesday Night, April 10th, 1912

SUBJECT TO CHANGE	
Overture, "Meistersinger"	Wagner
Variations on a Theme by Haydn	Brahms
Tone Poem "Don Juan"	Strauss
Symphony in C Minor, No. 3	Beethoven
Hungarian Rhapsody in F, No. 1	Liszt

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LEIPSI C

LEIPSI C, December 21, 1911.

The tenth Gewandhaus concert under Arthur Nikisch had the Bruckner fourth symphony in E flat major, the Beethoven G major piano concerto, played by Arthur Schnabel, of Berlin, the "Leonora" No. 3 overture. Schnabel played the concerto with distinguished style and beautiful tone and technic. While studying any composition during the playing by Arthur Nikisch, one must first assume that it is being heard in reading of very unusual poetic and magnetic power, the work coming then to revelation in the highest value possible to ascribe to it. This truth is especially applicable in Nikisch's incomparably beautiful giving of the Brahms symphonies. The great art of a Nikisch is all the more needful to hold together the ever changing materials and moods of a symphony by Mahler or Bruckner. The Gewandhaus has had recently the noteworthy example of Nikisch's impressive reading of the Mahler second symphony. That great achievement is now followed by his giving of the Bruckner fourth, just as he has preceded it in other seasons with the incomparable giving of the composer's ninth, seventh and fifth symphonies. For the fourth symphony itself, a description of it employs about the same vocabulary that would describe any other of the Bruckner nine. If it is impossible for the modern French composers of miniatures to keep house without a set formula of mechanical mood makers, it was just as necessary to the Bruckner pudding that each day found in the larder a uniform assortment of ingredients. The most used of all these effects was a good

pizzicato for all the strings, preferably the contrabasses, and a smooth sounding religious or funeral theme for the building of his noble processions, with which his fourth symphony is also richly endowed. The main point to bear in mind for Bruckner is that his was unfailingly an eloquent voice, and it should be heard upon every opportunity.



TEATRO COLON AT BUENOS AIRES.

without regard to the content or the broken and impractical manner of his musical discourse. But in this matter of fixed mannerisms for the technical work of composing, it is eminently needful that we quit giving the cure, lest

nearly all good composers since Tartini should die under the treatment.

The third chamber music program of the Gewandhaus was of Beethoven. There were the C major string quintet, op. 29; the newly arranged "Duet with Two Obligato Eyeglasses," for viola and cello; the two piano and cello sonatas, C major and D major, op. 102, and the string quartet in C sharp minor, op. 131. The regular quartet of Wollgandt, Wolschke, Herrmann and Klengel was assisted by Heintzsch for viola, and pianist Otto Weinreich, who was recently added to the faculty of Leipzig Conservatory. The Gewandhaus Quartet, in the present personnel, has been playing for a half dozen years under Wollgandt's leading with the principal instrument. It has particularly profited by association with Klengel, who is high court in this kind of sitting. The men have attained very perfect ensemble, and they play in great clarity and tonal finish, besides the steady, classic style. Weinreich has been playing with Klengel and Wollgandt for some years. They recently played with great success in cities of Southern Russia. He is a thoroughly reliable and agreeable pianist and exceptionally useful instructor. The viola and cello one movement of the above program was recently arranged by Fritz Stein, from Beethoven sketches in possession of the British Museum. It is a jovial movement in sonata form, and it was finely given here by Klengel and Carl Herrmann.

The recent piano recital by Josef Pembaur, Jr., served to remind how nearly the works of Josef Rheinberger are forgotten in Germany. In six years of Leipzig musical life the total production had amounted only to the first movement of his very beautiful piano concerto, his orchestral "Wallenstein's Lager" and a short sonata for piano and violin. Since the concerto and sonata movements were given only half publicly at the Conservatory student performances, the public record is based upon the orchestral work alone. Pembaur's piano recital has just included the valuable "Romantic Sonata," op. 184, and the fine "Waldmarchen," op. 8. The recital represented other South German composers with Josef Schmid's "Hymne an die Nacht," op. 66, Ludwig Thuille's tremendous "Trauerode" (or "Threnodie"), op. 37, Josef Pembaur, Sr.'s "Wehmut," "Resignation" and "Scherzo" from op. 21, also Thuille's gavotte, op. 34, and "Burlesque," op. 37, Anton Beer-Walbrunn's travel pictures of "Sommertraum" and "Bergwetter," and August Halm's "Bagatelle," which is subdivided as a Vorspiel, scene and nachspiel. Notwithstanding the very high value of all this Rheinberger music and the unusually fine tone paintings in absolute music by Walbrunn, the one sign of real genius was found in the Thuille "Trauerode," which Pembaur played in most unusual intensity and in a wide range of pianistic effect. The work plays in duration of twelve minutes, which period is ideal for so imposing compositions in one movement. The value of this one is so great that every pianist of temperament adapted to somber subjects should have it in his repertory. The pianists without temperament may do as well to let it alone, on humanitarian considerations. Schmid's "Hymne an die Nacht" is a very intense music that will be seldom understood or enjoyed on one hearing. The elder Pembaur's three pieces of this program are very close to Schumann in their general rhythmic manner, as they are also good music. Thuille's gavotte is a gem of its kind, combining the very old rhythmic scheme with most careful composing in plain music of beauty and great individuality. Pembaur's personal attitude toward most of the good music of his program is better understood when one learns that he was for five or six years a pupil of Rheinberger. Thuille was at one time a pupil of Pembaur's father, and later Thuille was for a time teacher of the junior Pembaur. This really great pianist has been for some years instructor at Leipzig Conservatory, where he has a large and loyal following.

Repertory of the Leipzig City Opera shows "Oberon" for December 17; "Marriage of Figaro," December 18; Bittner's "Musikant," December 20; Lortzing's "Wild-

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schütz," December 22; "Meistersinger," December 23; "Tannhäuser," December 25. A second hearing of Bittner's two act "Musikant" has served to strengthen the former good impression. In the beginning of the opera, the folk music style is plain almost to homeliness, but the themes get richer with each new treatment. The work comes as a fine relief from the heavy sighing and dreaming that have more or less characterized nearly all operas of the last couple of decades. The Leipzig ensemble is playing it in delicious humor and whatever purely musical possibilities it affords. There is high class fun making by Buers as the bassoon virtuoso, Kunze as burgomaster; while the musical responsibility is chiefly upon Tenor Urlus as the traveling composer-conductor, and Aline Sanden as coloratura singer. The opera lasts two hours and fifteen minutes, with intermission.

The fourth concert of the Musikalische Gesellschaft under Dr. Georg Gähler was devoted to French composers. With the splendid soprano, Irma Tervani, as soloist, there were Cherubini's overture to "Medea," Mehul's overture to "L'Irato" and an aria from the same, the overture to Herold's "Zampa," and aria from Gounod's "Cinq-Mars," his "Petite symphonie," the Bizet "Habanera" from "Carmen" and the same composer's small suite, "Jeux d'Enfants." The Cherubini overture is of primitive thematic material in a good deal of energy and breadth. The Mehul overture is full of Mozart spirit, of which one part is almost pure enough to be an original by Mozart. The Herold "Zampa" playing was Dr. Gähler's brave attempt to rescue the overture from its several decades of captivity among popular orchestras. He succeeded in getting much legitimate music out of it again without quite making the rescue permanent. According to his long established custom, Dr. Gähler writes his own book of program notes for all of his concerts, both of the orchestral Musikalische Gesellschaft and the choral Riedel Verein.

In the joint recital of pianist Paul Schramm, and the lyric soprano Rose Gärtner, the singer had but little to recommend her giving of eight lieder by Brahms, Wein-gartner, Grieg, Strauss and Wolf. Her voice was not under good usage and not in a condition of health. Schramm played only Liszt works to include "Ricordanza," "Harmonies du soir," the B minor sonata, the "Chasse-neige" and the eighth rhapsody. Schramm has much talent and seems a musician of fine nature. As yet his work is tonally rough and his reading not perfectly clear, but he plays in great intensity and holds the interest of his auditors. Upon hearing the agreeable, if incessant, trilling and

tremolo of the Liszt "Chasse-neige," one wonders what it was that ever moved the young composing Frenchman to rewrite these effects in pocket edition, as they now do. The Liszt dimensions are manlier and better for all parties concerned, and for the general good of the musical cause.

EUGENE E. SIMPSON.

Berta Morena with Boston Symphony Orchestra.

Berta Morena, the famous Wagnerian soprano, appeared recently with the Boston Symphony Orchestra in Boston with great success. Following are some of the press comments:

The soloist yesterday was Berta Morena, of the Munich Opera, who was with the Metropolitan several seasons ago. Morena sang an aria from Beethoven's "Fidelio," and the finale of "Götterdämmerung." She is a dramatic soprano with a voice of considerable beauty. She was very effective, while the orchestral part of the finale was impressive as ever.—Boston American.

Madame Morena sang the "Fidelio" aria, the one of which Beethoven's note books were said to contain eighteen different drafts, with dramatic feeling, and interpreted effectively in its opening mood of abhorrence and in the calm of hope to which it gives way.—Boston Globe.

Berta Morena sang the scena "Abscheulicher" and the aria "Komm Hoffnung" from Beethoven's "Fidelio," and the final scene from "Die Götterdämmerung."

The Beethoven aria, now approaches the sentimental, the pae. The preceding scena is stronger, and it was in this part that Madame Morena was heard at her best. In the "Götterdämmerung" excerpt the orchestra carried Madame Morena to glory.—Boston Post.

Yet Miss Morena chose her "numbers" wisely. One was Leonora's impassioned declamation and contrasting air in the first act of Beethoven's "Fidelio" when the loyal wife almost despairs of her fortune to save her husband from murderous doom. She struck fire in the opening recitative; her phrasing was gravely and resolutely beautiful in the contrasting recitative; the richness of her tones told in the air. The other was Brünnhilde's long and mighty monologue (with the orchestral postlude) that ends Wagner's "Götterdämmerung."

The opening declamation—the commands to the awestruck Gibichungs—was imposing of diction and style. In the succeeding passage of regretful reminiscences Miss Morena colored her tones to grave pathos. She rose highest of all in the declamation of the illumined Brünnhilde, which she delivered with solemn, yet elated wonder. She subdued the mood and voice a little in the consigning of the ring to the Rhine, and then her tones mounted in solemn rhapsody and finally in impassioned ecstasy, as Brünnhilde dooms the gods and dooms herself. Finest touch of all was the flash in Miss Morena's tones, of the old Valkyr, of the warrior-maid of the beginning (so far away), of the tragedy of the Ring, when Brünnhilde summons her horse and hurls her pyre.—Boston Transcript.

She looked a very tragic queen yesterday in her severe emerald green gown—a large, statuesque woman, with clean cut profile and

lustrous raven hair and a manner befitting her reputation as an interpreter of the mighty Wagnerian heroines. She sang the aria "Komm Hoffnung" and the preceding scene from Beethoven's "Fidelio" in heroic style and with a vocal power uncommon in the prima donnas of the day.—Boston Journal.

The soprano lent the best of her powers of German art to the "Fidelio" aria, singing with rich, full tone and an exalted style of declamation, and adding the true symphony solo touch to the afternoon. Later she sang the finale of "Götterdämmerung" and scene. As it was, the whole effect was one of remarkable dramatic amplitude and one to make a listener hope for the day when the drama of "The Ring" will be something more in Boston than a yearly excerpt or two at a symphony concert.—Boston Monitor.

Madame Morena has a fine voice of lyric quality. She sings much better than the great majority of her sisters in German opera, far better than the majority of the French and Italian singers who have been imported of late. As an exhibition of pure, free tasteful singing, her performance gave pleasure. In the storm and fury of Wagner's music, she did not yield to temptation; she did not shriek; she accepted her lot and was a comparatively minor instrument in a boisterous ensemble.—Boston Herald.

All the difficulties were bravely met and overcome by Madame Morena, who sang like a conscientious artist. But we doubt whether the world at present will vibrate much to the vocal ecstasies of Beethoven. The Beethoven of song and the Beethoven of symphony are two very different composers.

But the glory of this concert came in its last number, where singer and orchestra combined to give a picture which none but Wagner could have created.

The present writer recalls this number, sung in Villa Wahnfried, by Materna, in her prime, with Mottl playing the piano arrangement of the orchestral score, Cosima Wagner turning the leaves, and a crowd of Wagner devotees drinking it in. But even that remarkable performance was nearly equalled by Madame Morena yesterday afternoon.

At the close the singer was recalled two or three times with very spontaneous enthusiasm. It was a noble ending of a concert which leaned heavily to the classical side.—Boston Daily Advertiser.

Miss Morena is a distinct relief among the Wagnerian singers, for she sings the music of the great composer with vision and insight instead of violence, with spiritual as well as physical emotion. Miss Morena made the Brünnhilde great self-immolation scene full of tragic-still pathos.—Boston Evening Traveler.

Rosa David Pupil Sings with Brooklyn Club.

At a recent concert of the Brooklyn Amateur Musical Club, W. Rutger J. Planten, a pupil of Rosa David, the well known New York teacher, appeared with much success. The Brooklyn Life's opinion of his singing follows:

It is rare indeed to find an amateur who sings with as finished an art as Mr. Planten displays. It is not a superficial finish, but that which comes after years of painstaking application. The spirit of each of his numbers was fully caught and expressed and all were marked by splendid diction.

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only when they are news and must be sent subject to editorial re-
vision.

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SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

All press notices for reproduction in The Mu-
sical Courier must reach these offices each week
not later than Saturday morning, 10 o'clock a. m.,
if their insertion be desired in the issue of the
following Wednesday.

CARUSO will sing three times next season at the
Royal Opera House in Berlin and will for the first
time also sing in the Dresden Opera.

It is very probable that Munich will have a sum-
mer "Master Piano School" like that at Basle, di-
rected by Busoni; the one in Munich is to be di-
rected by Gottfried Galston.

BONN-ON-THE-RHINE is enjoying a performance
of Offenbach's "Grand Duchess of Gerolstein."
London is having "Les Contes d' Hoffmann" and
the "Orphée aux Enfers." Paris revived "Le Vie
Parisien." It looks like the beginning of an Offen-
bach revival.

A SUBSCRIPTION concert of the Municipal Orches-
tra in Baden-Baden recently was dedicated to the
works of Gustav Mahler, his first symphony, D ma-
jor, being well interpreted by Conductor Heins,
who never read the New York Tribune, but has
been reading Mahler scores.

At the Mannheim "Musikalische Akademie" two
novelties were recently introduced: a "Serenade"
for small orchestra, by Walter Braunsfels, and a
symphony in D minor, for string orchestra, by E.
Halm, the latter not appealing successfully. The
concert closed with Richard Strauss' "Don Quix-
ote."

OUR Brussels correspondent writes that Ysaye's
repertory for the coming tour in America, begin-
ning in October, 1912, will introduce violin works
that have seldom, if ever, been heard in our coun-
try. Among these there will be some old Italian
pieces, a find of an old Flemish composition and
several classics that have been neglected. Ysaye
has been overwhelmed by applications from ad-
vanced violin students from all parts of the globe,
but there is no opportunity for lessons from him
except next summer, prior to his departure for
America.

AUGSBURG, Bavaria, in Germany, has decided to
erect a music hall for concerts, and up to date more
than 310,000 marks have been subscribed by the cit-
izens. Augsburg has about as many inhabitants as
one New York Assembly district, and New York
has about thirty districts of that kind. No New
York City Assembly district has a music hall of its
own, and New York City, with all its Assembly dis-
tricts, has only one concert hall, and our concerts
must be given in theaters when they are not given
in that one concert hall. Augsburg is ahead of New
York City in the concert hall proposition 30 to 1
or more; the odds are fearfully against us and we
must get out of the ring. Yet we are awfully mu-
sical and have ever so many prize operas, with a
monopoly of a foreign company keeping us out be-
sides. There never was a more cheerful lot than
the New Yorkers, most of whom "im allgemeinen"
do not even know where Augsburg is, if they were
made to confess.

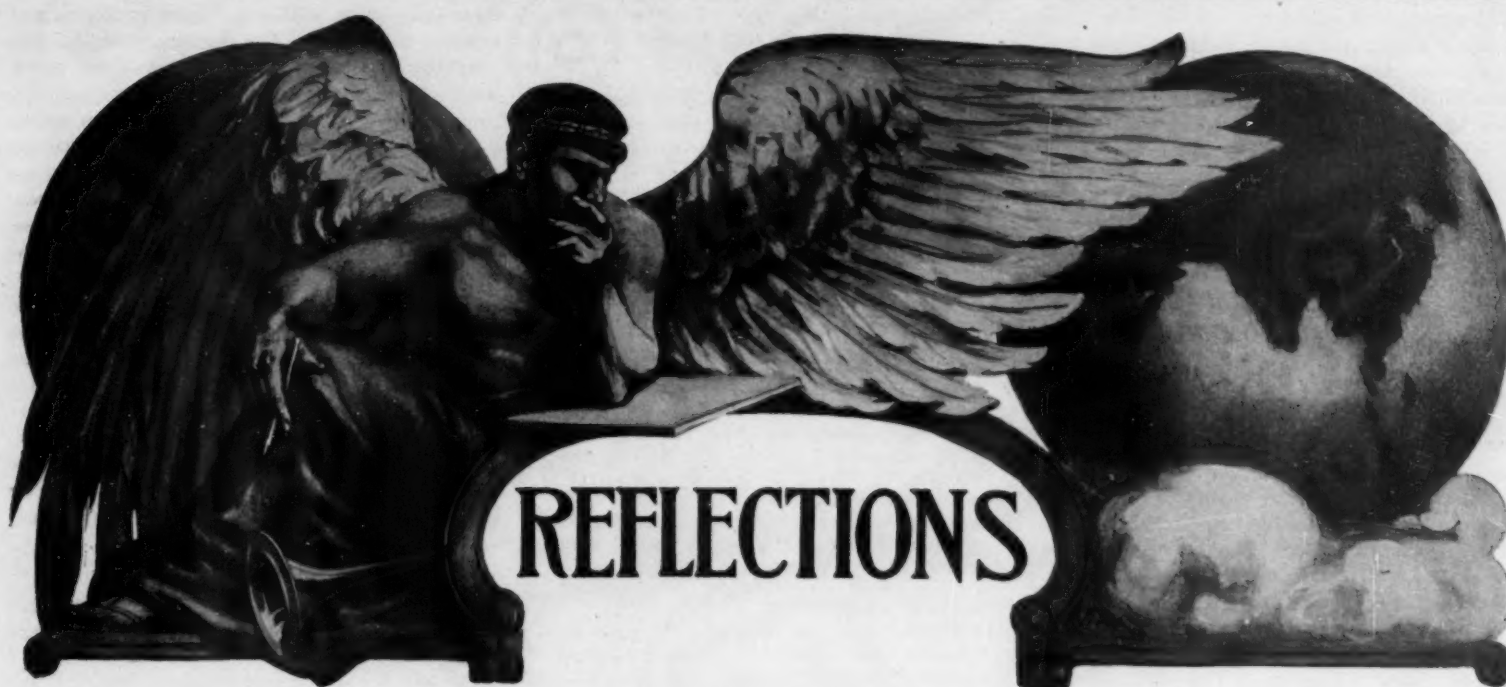
THE "Poor Tax," collected annually by the
French theaters and operas, produced for the year
1910 the sum of 6,119,490 francs, an increase of
719,000 francs over 1909. The tax is supposed to
be still larger this year and may reach 7,000,000
francs. This is paid by the French theaters and
operas to support the poor. The receipts of the
theaters and operas for 1910 were 57,000,000 francs
—about \$11,500,000. New York City alone spends

more money annually at its theaters. There are
over one hundred theaters in New York at present,
running ten months a year, on an average, with
eight performances a week. If they average \$5,000
each a week, it is a business of \$25,000,000 a year,
and that is only New York. If it were any less
than that there would not be such energetic compe-
tition to handle the business of the theaters. That
is one reason why all the stars wish to go to Amer-
ica.

Who will be the singer, the artist who will make
a change from the conventional recital program and
give the public a new sensation in the shape of a
series of songs arranged to fit varieties of moods
instead of varieties of composers and merely peri-
ods irrespective of what follows upon each song as
a mood or picture? We should be thankful that the
chronological program has about seen its last days.
Why not then follow up with establishing programs
based upon a gradual development of a musical idea
or even a program idea or lyric idea, so far as the text
applies. The charm of the Winterreise or the Dich-
terliebe or the Magelone series is in the consistency
of the varied moods and descriptions and colors. A
whole song recital, based on such a plan, would be a
great advance upon the present method of display-
ing composers or nationalities or chronologies.
These, at times, have their values, but as soon as
they are followed by every song recitalist they be-
come competitive ordeals, and frequently end disap-
pointingly to the less gifted imitator. Who will come
forward with the first new artistic vocal program
that will bring to light a certain phase, any phase, of
a musical thought, consistently and predominately
illustrating an artistic feeling or picture or character
through the building up of the program. A pro-
gressive step like that could, with an appropriate
climax, make a song recital a dramatic event.

DECEMBER 9, at a session of the Hungarian
Parliament at Budapest, Representative Desider
Abraham brought up in a speech the subject of
Hungarian art, and with a copy of THE MUSICAL
COURIER of November 15 in his hand he showed
Arthur M. Abell's article to the members of Parlia-
ment and pointed out that this was a striking illus-
tration of the high esteem in which Hungarian art
and Hungary's illustrious son were held in Amer-
ica. The Budapest daily papers commented on this
unusual incident and they also devoted considerable
space to the Abell article, declaring it to be the
most complete one on the Liszt celebration to ap-
pear in any foreign paper. The Magyarorszag
writes:

"Among the foreign guests who were present at the
Liszt celebration was Arthur M. Abell, the Berlin editor
of the New York MUSICAL COURIER. The illustrious
American journalist spent ten days in our capital, making
a thorough study of our social and musical life; and
of the never to be forgotten celebration given in the Hun-
garian metropolis in honor of Liszt's 100th birthday, he
has given a faithful picture which will be of worth for all
time. Mr. Abell, whose wife was also present at the Liszt
celebration, gives in the last number of THE MUSICAL
COURIER with warm sympathy and thorough appreciation
his impressions of Budapest and of the great success of
the Liszt centenary. The editor-in-chief of this beauti-
fully gotten up and richly illustrated journal honored
Budapest by publishing Mr. Abell's article on the first
page. This article is written with the greatest thorough-
ness and is the most complete that has appeared in any
foreign paper. The recognition which speaks from every
line of Mr. Abell's account does invaluable service to
Hungarian art, for it gives the musical world across the
sea a picture of the grand development of our musical
culture and of the piety with which we foster the memory
of our great sons. Mr. Abell writes with the warmest
appreciation both of our social and of our musical life
and he publishes pictures of the assisting artists, among
them Count Geza Zichy, Anna Medek, Jenő Hubay, etc.,
and also reproductions of the Budapest Opera House, of
the Music Academy and of the Royal Palace. This ar-
ticle, written with so much sympathy has caused a sensa-
tion in Budapest and was referred to in a session of the
Hungarian Parliament last Saturday, in a speech by Rep-
resentative Desider Abraham."



BY THE EDITOR.

NICE, December 26, 1911.

A LETTER, received by me a few days ago from Des Moines, Iowa, makes a peculiar inquiry as to whether THE MUSICAL COURIER could inform the writer if among the twenty-one operas sent to the Metropolitan Opera Company in the prize competition, more than one could possibly have come from any one competitor. In other words, did some of the competitors send two or possibly three operas, or was it understood that each competitor would send one opera only, and, if so, how could he have been prevented from sending more than one, or how could the Opera Company have prevented more than one from any one competitor from being examined? The letter evidently is based on some information, although the writer specifically requests that the reply to his letter be printed in these columns as a means of giving publicity to an idea.

There has been so much discussion regarding this prize competition, and so much dissatisfaction caused by it, that it probably will be the last, if the first. Albert Mildenberg lost the greater part of his work, the score, libretto, etc., and he has entered legal proceedings for the purpose of obtaining, if not the satisfaction of the return of the parts, at least some evidence to show that his opera did not receive the treatment to be expected in a prize competition, and I believe he is proceeding without prejudice against the Metropolitan Opera Company; he means rather to discover how it all happened. One of the difficulties facing Mr. Mildenberg and those composers who competed unsuccessfully is seated in the possibility of the failure of "Mona"; I say possibility, not probability. Mr. Mildenberg assumes that if "Mona" should fail, all those competitors for the prize would receive a serious setback, because their operas would then be considered as even worse than "Mona," if the judges are right, and as his is the one name among all the competitors who received no prize that is known, he would be the greatest sufferer.

No doubt the Des Moines inquiry is stimulated by a discovery that some of the competitors had entered more than one opera, and if any competitor had entered more than one opera, say two operas, and "Mona" fails, then his two operas are still worse than the one that failed, which had received the first prize. All I can say to the Des Moines correspondent is that our opera composers, who went before the Metropolitan judges and did not succeed, do not seem to appear willing to indicate in any way who they are. We understand that one of these competitors is a music journalist, and he at least should mention his name as a competitor, to show that our craft is not without aspiring opera composers. Although knowing his capacity for composing, I should have advised him to try a few of his operas somewhere else before attempting to try them at the Metropolitan, which is said to be the greatest opera house in the world. I suppose we shall have to let the question rest, so far as our Des Moines correspondent goes, and he will have to apply to some other sources. The operas were sent under assumed titles, with symbolical phrases attached to them and in separate envelopes; the name of

the composer, being hidden within the envelope, would never have been known, or should never have been known, except in the case of the one who secured the prize, because that envelope was opened.

But suppose one opera composer, or three opera composers, each sent in two or three operas apiece, how would that have affected the situation, particularly when there is no discovery of the contestants' names? Say that composer Jones, who is known in America as a song writer, or as a writer of some of our American cheap light opera, or composer of small piano pieces, or some organ phantastics or other compositions requiring no strict adherence to form and that can be written by any one who desires to appear as a composer,—say that Jones was one of these who had sent in two operas with different names, and it had been discovered shortly after giving him the first prize that he also had another opera which had been rejected, and suppose that the rejected opera had been considered by him as the better of the two? This question, no doubt, is the basis upon which the Des Moines inquiry is made, and some such thing might have happened, and as Mr. Parker won the first prize with "Mona," it may be possible that he had another opera which he considered better. I say Mr. Parker because we do not know any other contestant, except Mr. Mildenberg. If Mr. Parker's "Mona" now should not succeed, he still has an opportunity by declaring that his other opera, which received no award, if he is the one under this conjecture, should be performed, to prove that his judgment is proper. There would have been no wrong committed, so far as I can see, had any one sent any number of operas of his own, and surely no wrong committed if not one of them received a prize, and, of course, no wrong if one of them did not, even if it is not the opera which the composer considered the better of the two.

A much more important matter is this, viz., whether the opera which has been selected is to be produced as it was written for the judges to decide. Is there anything to be added to that opera, or are there any emendations to make, and if so, what will they amount to? Are whole scenes to be altered or to be eschewed? And, furthermore, what assistance is to be brought in, to shape the opera into a plastic condition? The assistance of one of the judges? An opera by a composer who is new in the field, and who has never before shown acquaintance with stagecraft, and to whom dramatic stage situations may be familiar, but who has given no illustration of the fact that he controls them, is apt to find with a first work such difficulties as are natural. If he then alters, or revolutionizes the opera, because of the tests that are being made, to get its equipment into form, is that the original work to which the prize went, as it did?

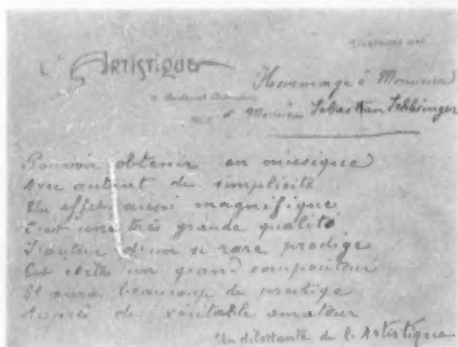
Many years ago at one of our universities a shrewd student one day asked the professor of mathematics: "Doctor, I have a knife with one blade; I lost the blade and there is a new blade to be affixed. I would like to ask you a question. Will that knife, after it has the new blade, still be my old knife?" The doctor of

mathematics replied quickly: "Yes, certainly." A few weeks after that the student again approached the professor and said: "Doctor, you remember that old knife of mine?" and the doctor assented by saying yes. "Well, you see, I lost the handle a few days ago and I had another handle affixed; is it the old knife now?" "Well," said the professor, "I should think so." "Well," said the student, "suppose a fellow finds the old blade and the old handle, what knife is that? Is that the old knife after he puts them together?"

Suppose the rejected parts of an opera are put together; would that be the old prize opera, or would the other opera with the new parts be the prize opera?

Mr. Sebastian B. Schlesinger.

Mr. Schlesinger, of Paris, who is in Nice for the season, has the pleasure of hearing some of his compositions performed by the local orchestras, which are large and effective bodies. The works become popular with the audiences there, who redemand them. The other day he was the recipient, from an unknown quarter, of a little poem, which is hereby reproduced as it appeared on a post card sent to him:



The status of the French composer is interesting Mr. Schlesinger very much, because of the contention regarding the claims of the "Société des Auteurs, Compositeurs et Editeurs," represented in America for the purpose of enforcing their rights under the copyright law, which gives them the control of the reproductions of compositions of members of the Society. This matter will be thoroughly discussed within the next month in Paris by the Society's officials and directors, who want to reach certain fixed decisions regarding this important question.

Two Great Musicians.

I send for reproduction herewith two notices which appeared in English daily papers this week. These notices indicate the amount of space given to and the character of the text on musical matters which have no value whatever, not even the supposed value of news, which is always considered paramount by the daily papers:

David Paget, the little street violinist who was "discovered" during the recent Daily Mirror street artists' competition, and who recently played before the Emperor and Empress of Germany, and subsequently was presented with a violin by Kubelik, played on Saturday to Professor Sevcik.

In a letter to the gentlemen who introduced the lad the great violin professor says: "I wish to convey to you in this letter how very delighted I was to hear the talented boy violinist David Paget. He displays surprising gifts combined with quick intuition and originality. With a few years of careful study he will prove to be a brilliant young violinist. I sincerely hope that everything possible will be done to further the prospects of this wonderfully talented boy."

NEW MUSICAL "STAR."

ROMANCE OF YOUNG AUSTRALIAN VIOLINIST.

British music lovers have to thank Sir George le Hunte, the Governor of South Australia, for the appearance of a new "star" in the musical firmament, in the person of Miss Daisy Kennedy, a young Australian violinist.

Three years ago, when Kubelik visited Adelaide, Miss Kennedy, then fifteen, was studying the violin

at the Conservatorium there. Being ambitious, and having a strong character, she made up her mind to play to Kubelik and get his opinion on her chance of a musical career.

Now, Kubelik has a bodyguard in the person of a gorgeously arrayed Cingalese, whose duty is to see that his master is not importuned by uninvited callers, and, although Miss Kennedy called repeatedly at Kubelik's hotel, she could not see him.

One evening, when Kubelik was dining at Government House, he was asked by Sir George le Hunte if he had heard any Australian violinists, and casually mentioned that "a little red-headed girl," studying at the Conservatorium, appeared to have a good deal of talent. "A little red-headed girl!" exclaimed Kubelik. "Why, that must be the girl who haunts my hotel and gives my man so much trouble. I must certainly hear her."

On the following day Miss Kennedy again called, was admitted, and played to Kubelik, who was delighted and sent her a charming letter containing, among other matter, the following passage:

"During the last eight years, in which I have traveled all over the world, I have never heard a young student who has shown such promising ability as yourself."

This letter led to Miss Kennedy going to Vienna and being accepted as a pupil of the great violin teacher, Sevcik.

As will be seen in the above article, both of these wonderful musicians and remarkable prodigies have been sent to a teacher to take lessons. This being the sum and substance of the information, which occupies well on to a third of a column or more, the probability is that in the future nothing will again be heard from these two children; but there are a few lessons to be gained in studying such a subject.

Had this matter been submitted to the musical editors of these daily papers, they would have advised the editor, or managing editor, in each case, to throw the copy into the waste basket; but the practice of overlooking the musical editor, or critic, on the daily papers, has not been abandoned, and these items are handed in by the reporters and submitted as news and make the daily papers appear ridiculous in the estimation of the musical connoisseur.

The next lesson to be gained is the undue popularity foisted upon children and incompetent people, through the desire of the daily press, all over the world, for vulgar sensationalism and for the cultivation of what Max Norden calls "Superlativity," the cultivation of the exaggerated. An item like one of the above would be exaggerated, no matter in which form it would appear, and condemns itself from the fact that the poor child in each case is not even a pupil in the accepted term, but is now beginning to become a pupil; and suppose that this same process were applied to all children who are about to become pupils, after leaving the infantial courses. Suppose a young boy of poor parents, working in a barroom, had succeeded as a prodigy barkeeper, in ascertaining the proper proportions of the various ingredients of a cocktail, and the customers had increased because of his local reputation as a young mixer of drinks, and some doctor had suggested that the chemical idea was in his mind, was the basis of his successful Manhattan cocktail decoction? This boy would thereupon be sent to school with a view to becoming a chemist and thereupon, as soon as he went to the laboratory and had been accepted, the daily papers would publish his great chemical genius. That is about the same as this thing of these two children who are going to begin to become pupils of a celebrated teacher, who may soon get tired of both. At least it would take some time before anyone would become capable of uttering a sustained judgment regarding their abilities for development, just as in the case of the cocktail boy; his ability behind the bar might prove a bar to his chemical advancement, or his advancement as a chemist, capable later on of developing a recipe for a new eye-wash.

To us, who are musical and interested in music,

these daily paper statements about prodigies and wonders in music are like the discoveries of new Stradivarius violins, which average about one a week. If these statements in daily papers had been true, we would now have in this world, in active use or in private collections, more than 100,000 conditioned, remarkable, and valuable Stradivarius instruments, and as the old man worked with a pen-knife and had no steam to run machines, because he had no machines and there was no steam power, he must have worked quite rapidly. We would proclaim all these matters in America as "American" were we not readers also of foreign dailies that seem to cultivate such nonsense with the same assiduity with which it is followed up in America in the daily press. Cannot the editors or publishers of daily papers put such copy or story on the desk of the music critic? The probability is that he would not do it, if he could, because he must, if he wants to earn his salary, pander to the spirit of exaggeration.

Opera in England.

The following letter appeared in the Daily Mail of London on the present, abated subject of opera in England:

ENGLISH MUSICAL CULTURE.

To the Editor of the Daily Mail:

SIR—Herr Schalk's strictures on musical culture are evidently the result of ignorance, and his strong advocacy, which personally I consider of academic interest only, is beside the point.

Continental opera is more continuous than English opera, but from my own experience I doubt if it is as good.

Neither the voices nor the vocal training are so good on the Continent as in this country. A German once admitted to a friend of mine that "Germans bark, not sing." Italian vocal culture, on the other hand, though once pre-eminent, is now one-sided and effete. Opera is a mixture of various arts, and if absolute music is the test then truly Britain leads. A London concert appearance is the hall mark of the world's musical profession.

HERBERT WESTERBY,

Mus. Bac. London, etc.

Townsend Villas, Kirkcaldy.

There are just a few questions that might be put to Herbert Westerby, in reply to the above note, leaving aside the question of singing, which is here introduced, but which does not participate in the argument as to opera in England. I would like to ask whether the Musical Bachelor Westerby proposes to compare opera in Great Britain to opera in Germany or anywhere on the Continent? I believe that the last census showed 45,000,000 people in Great Britain, and last week's census in Germany showed about 61,000,000, and by holding on to this ratio how many opera houses should there be on the German basis in Great Britain, giving opera during the several opera seasons each year? In Germany they have permanent opera to the extent of several opera houses in Berlin, in Munich and in Hamburg, and regular opera houses also, with their own orchestras and choruses and well known conductors, and very significant repertoires—I say only besides the above and besides the Bayreuth festival—in such cities as Mainz, Mannheim, Karlsruhe, Freiburg, Stuttgart, Frankfurt, Elberfeld, Bonn, Coblenz, Coeln, Aachen, Bremen, Rostock, Kiel, Danzig, Stettin, Koenigsberg, Posen, Breslau, Braunschweig, Cassel, Hannover, Muenster, Leipzig, Halle, Magdeburg, Dresden, Erfurt, Weimar, Gotha, Dessau, Sondershausen, Wiesbaden, etc., etc., etc., about fifty, not counting German Austria at all, with Vienna and Prag, and Bruenn, and Graz, and Triest, etc., etc., cities where they sing German and Italian opera. Where are such opera houses in Great Britain? Cities with nearly 1,000,000 inhabitants, such as Liverpool, Manchester, Birmingham, big cities with over 500,000 inhabitants, ten times as many inhabitants as many of these German cities, five times surely—where are those opera houses in those cities, those permanent opera orchestras, that also give symphony concerts, and the choruses, scenery, stage managers, con-

ductors, music dealers, as we find them in the German cities? Where are they?

I have traveled all over Great Britain, but I have not found any and I have searched for them; that was part of my duty. I found music halls galore, and when I went to them to make inquiries I found that they were occupied by Harry Lauders, and acrobats, and monkey shows, and dog trick exhibitions, and swimming girls, and stunts on prize fighting, cricket and horse play, but there was no opera house in any of those cities of Great Britain, in which I could hear Arthur Sullivan's "Ivanhoe," the best of all modern English grand operas, which is never heard in Great Britain, or anywhere, because the conditions prevail as described by Herr Schalk.

Now, this is very much like our country with its 90,000,000 inhabitants. I frequently visited cities in the United States and hunted up the grand opera houses, as they were advertised in newspapers and directories, and I found that the performances were vaudeville shows; not one American grand opera was ever given in one of them, and yet they are called "Grand Opera Houses," just as such buildings are called in Great Britain "Music Halls," and this is due to the things that are found existing in the United States, just as Herr Schalk found them in Great Britain.

Now, Mr. Musical Bachelor Westerby has the privilege of a reply in these columns if I am wrong. There are musical festivals in Great Britain and there are musical festivals in the United States, but in America we are ahead of Great Britain, because

we have, besides the Metropolitan Opera, permanent opera in other big cities, which is not the case in Great Britain. It would be better for Mr. Westerby to join Herr Schalk in the effort to improve conditions, and not put his vital influence on the side of the present incompetence and shallowness.

The New Theater.

The New Theater, I see, is abandoned. All the money necessary was behind it, but it could not succeed, because it could not begin, and it could not begin because there is no desire in the United States for any national dramatic art. We have not reached the stage of culture that calls for it, because we are engaged in the pursuit of the development of the national resources of a physical character, and until these have been exhausted, so that we must apply art in the place of nature and its abundance, we cannot possibly attain any desire for artistic culture at the expense of physical resources; the latter come first and have always come first. We have not even scratched the surface and the most welcome telegram that has been read in daily papers within the last few days is the report of heavy snow in the West, which means a crop to the extent, it is said, of 100,000,000 bushels in Kansas State alone. As soon as Kansas State gets down to 10,000,000 bushels, or just enough to feed its own people, and the other States follow similarly, some desire to do something artistic must follow; but everybody in Kansas today is working mentally on the basis of that 100,000,000 bushel crop, and all that attaches thereto, which means the life of the people of the

State; that is the thing that keeps them going and that takes the place of art, and it is the same in New York State.

Who wants a national drama today? We would have to take the background of a wheat field, and a railroad accident, and a political primary meeting, and a debate in a ward club, and a rush to the ticker, and a list of millionaire babies, and a summer scene at Bar Harbor, and a fight in a Chicago wheat pit. We have not the basis for a national drama.

The great event of the Civil War is too close and the emotions connected with it still come home directly. The revolutionary episode is too foreign, or we should have long since made it a national epic. There is no necessity for a National Theater; if there were there would be one, because the money is ready. What we first want is a National Opera, and what we want before that is a National Conservatory, and some interest in good music on the part of the public, through the public recognition of good music. Until we get that we will be overrun with the foreigners, because they are foreigners, and things will be as they are in England, because the reasons are the same in both countries. The people do not care; the English people have become accustomed to the foreigner in music on account of the many years of foreign incursion, and they have even thrown their greatest man overboard, for Purcell, the English Bach, is never heard throughout England. I think if we had an American Bach, we would at least keep him on board.

BLUMENBERG.

GERMAN MUSICIANS.

It is remarkable how often the term "German musician" is applied to men who have no drop of German blood in their veins, and to men, also, who were born and educated outside of Germany. In fact the expression "German musician" may be used for a man of any nationality other than French or Russian. It has certainly been applied to Eugen d'Albert, who is a Britisher by birth and early training, though of French descent. Joachim has been called German thousands of times, in spite of his Hungarian birth and Jewish extraction. And how many times has the Bohemian, Gustav Mahler, been spoken of as the great German conductor? Richter, too, the wonderful conductor who retired last year, could not have been a German, as he was born in Raab, Hungary, and was educated in Vienna, Austria, where he spent most of his life till he went to live in England.

Nikisch, a conductor without a rival, now that Richter is no longer before the public, is Hungarian in ancestry, birth, and education. Anton Seidl, the great operatic conductor, was Hungarian. Felix Mottl was born at Unter-St. Veit, near Vienna, and was an Austrian, who is no more like a German than an Irishman is like an Englishman. In Germany at present there are multitudes of Austrian or Hungarian conductors, such as Rottenberg, in Frankfurt, and Kuhnwald also; Fröhlich, in Düsseldorf; Tittel, in Nürnberg; Brecher, who followed Mahler in Hamburg. Then there is the Bohemian, Stransky, successor to Mahler in New York; and Emil Paur, too, who dwelt in smoky Pittsburgh.

Dr. Carl Muck, who is soon to resume the conductorship of the Boston Symphony Orchestra, is a Bavarian, and, therefore, in the broad sense of the word, may be called a German musician.

Fritz Kreisler, who is often spoken of as a German violinist, is an out-and-out Viennese, who studied in Paris, married an American wife, and resides in London.

Sevcik, the famous teacher of famous violinists, is a Czech. Liszt, of course, was Hungarian, though his mother tongue was forgotten for French. According to "Musicus," in the London

Daily Telegraph, "Leschetitzky and Moriz Rosenthal are Austrian Poles." We may add that Rosenthal is of Hebrew extraction and is a cousin of our Fannie Bloomfield Zeisler. Sophie Menter is a Tiroler. Emil Sauer has become a Viennese, though he, like another Viennese, Brahms, was born in Hamburg. That great teacher of Kathleen Parlow and Elman, Auer, is a Hungarian.

Among the composers of Germany who have written the "great German classics," as they are called, we find Bach and Handel, both Teutons of the deepest dye. But what about Haydn? He was no German. Rohrau, where he was born, lies on the north of the Danube, in Croatia, while Mozart was born twenty-four years later in the little city of Salzburg, which is populated with a people of German stock, however. Gluck is often called a Bohemian, though he was in all probability of German extraction. Anton Bruckner came from Ausfelden, in upper Austria, and Carl Goldmark was born at Kaszthely, in Hungary. Schubert, that prince among melodists, was purely a Viennese. Then there are the modern Bohemians, Dvorák, Zdenko Fibich, Karel Bendl, and the founder of the school Smetana. Dvorák often gets credited with having written "German classics."

If we stretch our point a little, so to speak, we might argue that as Saxony was once more Austrian than German, it follows that Schumann and Wagner, who were Saxons, were mostly Austrian. We do not wish to rob Germany of all her musical glory, however. But we must cruelly take from her the credit of having produced Beethoven. We might as well say that Thackeray and Kipling are not English, because the first was born in Calcutta and the second in Lahore. If these two authors are not Indian, though born in India, then is Beethoven not a German, though born on the banks of the Rhine, at Bonn. For the name Beethoven is Dutch, and the bearers of that name came from Antwerp to play in the court band of the Elector of Cologne. The father and grandfather of the composer were both Dutch musicians. The name of the composer's mother was thoroughly Dutch, Leym, as is Van Beethoven. Moreover, the composer went to Vienna as a youth and stayed there

forty years, till his death. He can hardly be called a purely German composer.

Richard Strauss is a Bavarian, and may pass, therefore, for a German musician.

The fascination that Berlin and Vienna in particular have for musicians is due to the intelligent interest the inhabitants of those cities have for the best music. It infects the student and the composer alike. We are convinced, nevertheless, that there is a very great deal of musical talent languishing in some of our American villages which might have made a distinguished reputation for the possessor of it if chance had placed that same talent in better environment. No doubt, Gray was absolutely right in suggesting that "some mute, inglorious Milton" might be at rest in that country churchyard. We know that our business enterprise and restless activity in material progress have given many a poor boy the chance of becoming wealthy. Who would have heard of that young Scotchman, Bell, if he had remained in Edinburgh? He needed the United States to cause him to perfect his telephone. What would that multimillionaire, Hill, of St. Paul, the Western railway king, have accomplished if he had remained in his native Canadian village? And we know that the Scotch blacksmith, Carnegie, had to come to America to make his fortune. Rockefeller or Morgan could have done nothing in finance had they been placed in Iceland. And what did Napoleon accomplish in St. Helena?

Now, there are many fine musical natures in our land in out of the way places who get no chance of accomplishing one-quarter of what they are capable of by nature. Of course, we do not counsel those would-be composers to flock to Germany. We have good schools of music in our important cities. Our duty is to create an interest in music in those hard-headed business men we come in contact with and not allow them to dampen our enthusiasm. That is the one thing we have most to fear in our practical age in our material country. It is a mere matter of education in general and culture in particular that has made Germany so musical. We have shown that the race itself is not especially rich in its great musicians of German origin.

A CINCINNATI EVENT.

Cincinnati put on its best bib and tucker last Saturday evening, January 6, 1912, for the opening of the new Emery Auditorium, a hall seating 2,200 persons, which has been built in connection with the Ohio Mechanics' Institute, founded in Cincinnati by Mrs. Emery. While it was the popular belief in that town that the Auditorium is a permanent home for the orchestra and was donated for the use of the organization by the builder, it is a fact, nevertheless, that the orchestra pays rent for the use of the hall and is in no way bound to remain there always. The likelihood is that the Cincinnati Symphony Orchestra will give concerts in

Charles P. Taft made an eloquent introductory address, followed by Professor Scheerer, who spoke of the aims of the founder of the Ohio Mechanics' Institute. The Reverend Nelson closed the oratorical part of the occasion by referring to the close affinity between the dreamer and the worker, and pointing out that Mrs. Emery was but paying a debt to the community which had given her late husband his great opportunities and helped his rise to fortune.

The program proper had not been constructed especially for the occasion, but merely marked one of the regular events in the winter series given by

success gained by Stokowski at the outset of his Cincinnati activities led various public-spirited and musical citizens of the place to bestow sums for the purpose of enlarging the instrumental capacity of the orchestra. Therefore the greater weight, where stressful dynamics were required, the fuller tone quality immediately struck upon the ear of the one who had been at the organization's initial concert.

Another feature noticeable in striking degree was the artistic intimacy that exists at the present time between the players and their leader. It was edifying to note with how little expenditure of gesture Stokowski realized his musical intentions. A mere look here and there, the clenching of the left hand, a motion of the baton slightly higher than the regular beat, an inclination of the head, suf-



CINCINNATI SYMPHONY ORCHESTRA.

the Auditorium for many years to come, as the acoustics of the place leave little to be desired, and the vastness of Music Hall, at which the organization played heretofore, made the latter place not the best home in the world for the exposition of symphonic music.

The Friday afternoon concert, January 5, was given in old Music Hall, while the Saturday evening concert, January 6, marked the inauguration of the Emery Auditorium, and the first performance of the orchestra in its new quarters.

The pretty white and red interior, with its two tiers of boxes and its double balcony, was dedicated formally to the cause of music when Leopold Stokowski stepped on the stage, raised his baton and the eighty odd men of the orchestra pealed forth the strains of "The Star Spangled Banner." The audience rose and applauded. Then the Hon.

the Cincinnati Symphony Orchestra. It consisted of works by French composers only, César Franck's D minor symphony, Debussy's "L'Après-Midi d'un Faune," Saint-Saëns' G minor piano concerto (played by Ernest Hutcheson), and three Berlioz excerpts—"Menuet des Follets," "Ballet des Sylphes" and "Marche Hongroise."

It was especially interesting for the present reviewer to hear Stokowski and his men, for he had attended the opening concert of the orchestra several years ago and was anxious to make comparisons and to note what progress had been achieved during the interval. Be it said at the outset that the orchestra has made giant strides forward, and now ranks in nearly every respect with the representative symphonic bodies of America.

For one thing, the Cincinnati Orchestra now is a larger organization than it was then, as the quick

faced to bring forth, as desired, the strongest kind of accent, the most decided *rallentando* or the biggest sort of climax. Never an extremist in movement. Stokowski's quiet command of his forces is more marked than ever, and every kind of nuance, dynamic and otherwise, is apparent in the playing of his men, but not in his indications.

Franck's beautiful D minor symphony probably is one of the most difficult works in the whole symphonic literature, for its appeal does not lie on the surface, and any conductor not capable of feeling the intimate moods of the composition could not possibly bring it to proper interpretation. All the spiritual uplift, the deep mysticism, and the pure musical impulses contained in the measures of Franck were felt and understood by Stokowski and revealed in all their charm and impressiveness.

He allowed the music to speak for itself and in

no single instance engrafted any extraneous tempo modifications, changes of phrasing or arbitrary effects of dynamics on the score proper. Very beautiful, indeed, was the breadth and dignity with which Stokowski proclaimed the opening section of the work, and it would have been hard to imagine a more soulful or impressive performance than he gave of the second movement. The tremendous finale, with its jubilant climaxes, found Stokowski at his very best, and he rose to heights that stimulated his hearers into exuberant demonstrations of delight. For polish in phrasing, for clearness of delineation, and for general propulsive sweep and temperamental abandon, nothing better has been heard by this chronicler than the last movement of the Franck symphony as led by Cincinnati's authoritative conductor. He was part of the music and the music was part of him.

Debussy's "L'Après-Midi d'un Faune" is another difficult work because of its harmonic evanescence, its fleeting orchestral color, and the series of detached episodes which go to make up the organism of the work as a whole. Without losing any



LEOPOLD STOKOWSKI,
Conductor of the Cincinnati Symphony Orchestra.

of this fineness of detail, Stokowski succeeded in giving a wonderful presentment of the many varied and shimmering moods of the score and struck the right atmospheric note which many of the other baton wielders miss in the Debussy music, owing to their desire for analytical exposition of the minutiae of the harmonic and rhythmic elements.

Ernest Hutcheson was the piano soloist in the ingratiating G minor concerto by Saint-Saëns, and gave a splendid performance, facile in technique, musical in conception and full of buoyancy and spirit. The broad Bach-like opening episode was delivered by Hutcheson with unwonted breadth and had back of it the authority of Saint-Saëns, from one of whose best pupils Hutcheson gleaned his interpretation. The scherzo, with its scintillating passages, its wit, and its dainty finale, brought down the house and earned salvos of applause for the gifted performer. The lively tarantella with which the concerto ends, was taken by Hutcheson at a tremendous rate of speed, accompanied in virtuoso style by Stokowski and his orchestra. Insistent demands for an encore were finally responded to with a poetical and deeply sympathetic performance of Liszt's "Petrarca" sonnet, in A flat. The Hutcheson playing was delightful throughout and gave true pleasure to lovers of refined and thorough pianistic art.

The "March Hongroise" ended the program in rousing style and created much of the effect which

Berlioz tells us he achieved when he performed the composition in Budapest, and the enthusiastic Hungarians threw their caps in the air and climbed up the pillars of the concert hall in their patriotic delight. While none of the Cincinnatians climbed pillars, they applauded with all their might and

main, and for many minutes after the last note had died away, the Stokowski admirers pounded their palms and cried out their resounding "bravos." The city should be proud of its orchestra and of its conductor, for there are none better in this country. New York should hear them.

WOLF-FERRARI'S "LE DONNE CURIOSE."

Ottavio	Adamo Didur
Beatrice	Jeanne Maubourg
Rosaura	Geraldine Farrar
Florindo	Hermann Jadowick
Pantalone	Antonio Pini-Corsi
Lelio	Antonio Scotti
Leandro	Angelo Bada
Colombine	Bella Alten
Eleanora	Rita Fornia
Arlecchino	Andrea de Segurula
Asdrubale	Pietro Audisio
Almoro	Lambert Murphy
Alvise	Charles Hargreaves
Lunardo	Vincenzo Reschiglian
Momolo	Paolo Ananian
Monego	Giulio Rossi
Un Servitore	Stefen Buckreus

Another of the operatic novelties scheduled for performance this winter at the Metropolitan was launched on Wednesday evening, January 3, and while the event was one of importance from a general artistic attitude, opinion is divided as to whether it can be considered in the same light from the musical standpoint.

Ermanno Wolf-Ferrari, the composer of "Le Donne Curiose," is not unknown in New York, for his one-act operatic sketch, called "The Secret of Suzanne," and his cantata, "La Vita Nuova," have been heard and adjudged in this city. In the case of "The Secret of Suzanne," it was found that Wolf-Ferrari had harked back in his musical style to that of Mozart and the earlier opera buffa writers, and "Le Donne Curiose" shows the same strange predilection in a modern composer. The plot is merely negative, for the three acts concern themselves with but three incidents. One is, that a number of men, married and unmarried, constitute a club at which they play chess and checkers for glory, read contemporary literature and discuss life and manners, and encourage the culinary art by dining frequently; the second of the incidents consists of the fact that the wives and sweethearts of the men who engage in the foregoing exciting pursuits become curious as to the real dealings at the club, for women are rigorously excluded therefrom. Incident No. 3, consisting of two sub-incidents, is that the women procure the keys from the janitor or major-domo, and having so procured the keys, they finally find their way into the clubhouse and surprise the members at one of their Lucullan repasts. The women are forgiven and a general jollification ensues, ending in a dance.

Goldoni is the author of the comedy (if it can be so called) on which the Wolf-Ferrari opera is based, and those who know Goldoni and remember at what period he wrote will understand the innocent series of incidents which he found sufficient for the naive theater-going public of his day. It is very difficult for a modern and especially an American audience to find amusement and interest in a story of the kind just outlined. After the big dramatic operas of Verdi, the passionate outpourings of the younger Italians, the all-absorbing musical epics of Wagner, and the intensely symbolical fairy operas of some of the newer German composers, it is conceivable that a dainty little skit like "The Secret of Suzanne" should find favor and be accepted because of the lightness of its music and the fact that the work does not parade itself as a grand opera, but as an "intermezzo." One of the chief merits of that earlier Wolf-Ferrari work was its brevity.

However, when the same sort of libretto, as exemplified in "Le Donne Curiose," stretches itself

over three acts and there are several hours of cackle and chatter in Italian by a group of men and women, accompanied by cackling and chattering in the orchestra, it is not very stimulating or fascinating matter for a New York audience to listen to, sophisticated as they are in the modern repertory.

In parts of "Le Donne Curiose" there are lyrical episodes (love passages between Rosaura and Florindo) written in the accepted modern idiom, somewhat resembling Massenet. However, such moments of relief come rarely, and almost at once thereafter the composer returns to the style of Mozart and Rossini, as exemplified in the latter's "Barber of Seville," and the orchestral score goes on leaping and darting and tinkling and chopping up every phrase into short staccato motifs to fit the incessant conversation on the stage, spoken in rapid Italian clatter. There are long desert stretches of recitative, when the orchestra accompanies with a chord or two, and there is at least one very pretty idea in the beginning of the last act when a moonlight scene in Venice is shown, with soft radiance illumining the stage, gondolas flitting past, shadowy bridges and palazzos in outline, and the distant chanting of the gondoliers' song, which Liszt used so effectively in his "Venezia" gondoliera and tarantella.

Another air which pleased the musical ear mightily was one that savored strongly of Micaëla's aria in "Carmen." However, while the boat song was chosen purposely, no doubt the "Carmen" resemblance was involuntary, and as it is only a fleeting phrase in "Le Donne Curiose," no importance need be attached to the coincidence.

Wolf-Ferrari's orchestration is charming and is accompanied with a smaller battery of instruments than almost any modern composer has used for many years. He excels in the light and sparkling and superficially sentimental kind of music-making, of which the present work is full! It is the kind of operatic entertainment that falls pleasantly into the ear, does not stir the senses, emotions, or the mind very deeply, and here and there induces the hearer to exclaim, "Isn't it pretty?" or "What delightful orchestration." This refers to the earlier parts of the opera, but when the third hour of such an entertainment begins, one is apt to weary of the unchanging style and the constant scherzetto character of the score, and then the feeling of the musical auditor comes close to boredom.

No doubt there is a great deal of comedy in the libretto, but it could not be found in the English translation furnished at the Metropolitan last Wednesday, nor, in fact, could one have found time to read it, because of the speed with which the dialogue was given on the stage. It is a noteworthy fact, however, that the Italians who stood at the rail near the present reviewer did not laugh more than once or twice during the entire evening, although the diction of the singers was remarkably clear and unusually audible because of the thinness of the orchestration.

Taken all in all, therefore, it cannot be said that "Le Donne Curiose" is a very noteworthy addition to the repertory of the Metropolitan Opera House, as we were familiar with the Wolf-Ferrari style from "The Secret of Suzanne." If the latest work by this composer, "The Jewels of the Madonna," ("Le Donne Curiose" is a dozen years old) is a departure from his earlier manner and represents something vital in modern music-drama, then Andreas Dippel certainly has stolen a march on the

Metropolitan management, for he is to do the work shortly in Chicago.

As to the staging of "Le Donne Curiose" and its performance, the utmost praise should be extended to Giulio Gatti-Casazza and to Arturo Toscanini, for both in the scenic and the musical departments the production was a triumph. Signor Toscanini conducted with the same care and spirit as though he were leading Verdi's "Falstaff," which "Le Donne Curiose" resembles superficially. To his judicious coaching was due the finish with which the singers delivered the dialogue and the exactness with which they sang their ensembles.

Most of the action centered around Andrea de Seguro, who portrayed the role of Arlecchino (Harlequin). He was made to assume a croaking sort of vocal utterance, which hid the natural beauty of his voice, even while it showed his versatility and his willingness to serve disinterestedly in the cause of operatic art. He danced and gyrated about the stage with remarkable nimbleness and showed a vein of true comic ability.

Adamo Didur as Ottavio, and Antonio Pini-Corsi, were other funny figures, excellent in their acting and full of characterization in their singing. Hermann Jadowke, the Florindo, acted with real distinction, and in the love music displayed a voice of sweet quality, which he used with artistic discretion.

Of the women, Bella Alten carried off the chief comedy honors in the role of Colombine, although Rita Fornia was a close second in her delineation of the Eleonora character. Both sang with charming spirit and meaning accentuation of phrase and musical intention. Geraldine Farrar, as Rosaura, made a pretty picture in her old fashioned gown and did her solo with convincing sentiment. Jeanne Maubourg seemed out of place in the ensemble, for her diction lagged and the shrillness of her voice stood out disagreeably in most of the numbers which she did with the others.

The enthusiasm of the audience seemed directed toward the performers and the conductor rather than toward the work itself. One or two further hearings of "Le Donne Curiose" will make this point quite clear. At the present moment it does not look as if the opera has won any lasting place for itself in the local repertoire.

LOCAL lovers of all that is best in opera will rejoice to hear of the official re-engagement of Giulio Gatti-Casazza and Arturo Toscanini for three years more as managing director and chief conductor, respectively, of the Metropolitan Opera House. MUSICAL COURIER readers remember that this piece of news was foreshadowed months ago in these columns, but of course the mere desire of the Opera directors was not operative as a contract until the binding papers actually had been signed by all the parties to the transaction. In Signor Gatti-Casazza the Metropolitan has a conscientious, conservative and thoroughly artistic head, whose regime here has been marked by dignity, moderation, and singularly few mistakes in musical matters and in affairs of operatic diplomacy. Free from all desire for self exploitation, Signor Gatti-Casazza sinks his personality behind, or rather into, the institution over which he presides, and keeps it running smoothly and effectively without fuss, without sputter, and without asking advice from newspaper opera politicians. The public never is permitted to see "how the wheels go 'round'"—a good thing for the public and an even better thing for the opera house. At Signor Gatti-Casazza's side stands Arturo Toscanini, easily the greatest baton genius New York ever has experienced in opera. What this marvelous man has accomplished in a purely musical way at the Metropolitan is a matter of enduring history, and it is safe to say that the institution never again will fall back in the haphazard, slipshod manner of doing things which prevailed in

the orchestral pit before the advent of Toscanini. Like that of his confrere, Signor Gatti-Casazza, the Toscanini method consists of a maximum of artistic achievement with a minimum of seeking for personal glory. Unobtrusively, but intensely, the great artist of the baton has done his work in New York, vouchsafing us magic orchestral presentments ranging from "Armide" and "Orfeo" to "Tristan and Isolde" and "Götterdämmerung." His example has been an inspiration to the musicians of America and also to the singers at the Metropolitan, their esteem and admiration for Arturo Toscanini being, all told, the most telling tribute he has won. So long as he and Giulio Gatti-Casazza labor side by side at the Metropolitan Opera House, that institution never will lose its present brilliant prestige and supreme artistic standing.

IN the New York Morning Telegraph we read that Ermanno Wolf-Ferrari, composer of "Le Donne Curiose," when interviewed last week by local reporters, pretended not to have heard the question whenever he encountered an inquiry regarding the Milan publishing firm of Ricordi. Did Revenge loom up as a specter before the frightened eyes of Wolf-Ferrari, or is there something he did not wish Americans to know? He might at least have said that the common beliefs about the Casa Ricordi are grossly exaggerated, if that is his opinion. The fact remains that Wolf-Ferrari's works are published by a Viennese firm, and that they have had most infrequent productions in Italy. Any connection?

DOCTOR DAMROSCH'S ninety-nine per cent. dictum does not appear to have been taken seriously by anybody but himself, for reports from all over the United States since the New Year show a tremendous volume of music teaching being done every-

where, possibly more than ever before in this country. Do some more public statistical figuring, oh Doctor Damrosch. It helps the music business and all of us share in the benefits.

It is a striking circumstance that in London they are pleased because conductors at Covent Garden find it necessary to speak English to the orchestral musicians, as most of them do not understand German. Arnold Volpe, in New York, and Leopold Stokowski, in Cincinnati, are the only symphony leaders in America who direct rehearsals in the native tongue of this country.

ENGLAND'S troubles with Germany are not the only war clouds on her horizon. Oscar Hammerstein, in New York for a short visit, declares that he will keep his London opera house open next summer "in opposition to Covent Garden." If he succeeds in engaging Caruso for a London series of appearances, the opposition will assume the nature of a bombardment.

PARIS' premiere of Saint-Saëns' "Dejanire" was not the first performance of the work, which had its original hearing on August 28, 1898, at the Theatre des Arènes, Béziers, and was performed at the Monte Carlo Opera on March 14, 1911.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

THE ZOELLNER QUARTET



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GRAND OPERA IN NEW YORK

METROPOLITAN OPERA HOUSE.

"Le Donne Curiose," January 3.

For detailed report of this premiere, see elsewhere in this issue of THE MUSICAL COURIER.

"Lobetanz," January 4.

Thuille's now familiar opera was presented again last Thursday evening before a good sized audience. At no time was enthusiasm manifested to any special degree, which is not at all surprising because neither the music nor the text is of the sort to arouse any real outbursts of emotion. However, the work has a certain charm, and aided by pretty stage effects, serves to hold the interest of those who enjoy this light class of modern opera.

Herman Jadowker repeated his former successes in the role of Lobetanz, which he sang and acted delightfully. Madame Galski was an attractive princess, but had very little to do. What she did, however, was accomplished with her usual finish and effectiveness. William Hinshaw as the King was impressive vocally and histrionically. Lenora Sparkes, Anna Case and Basil Ruysdael filled their minor roles in a thoroughly satisfying manner. Herbert Witherspoon as the Judge made much of a small part and his fine singing attracted more than passing attention. Lambert Murphy also appeared for a few moments only, but during that short period he revealed a finely schooled voice. Alfred Hertz conducted in discreet fashion.

The Imperial Russian Ballet, headed by Mikail Mordkin and Katerina Geltzer, followed "Lobetanz" with attractive

With so much to praise in the work of the principals it is difficult to discriminate, even though their individual traits have already been discussed in these columns time and again. One would, however, have to go far to hear a better vocal or histrionic impersonation of Aida than that given by Madame Galski, whose singing, particularly during the Nile scene and in the tomb, was an absolute revelation of vocal loveliness enhanced by the varying phases of the emotions called for in the role. Madame Matzenauer gave an interpretation of Amneris that was stirringly effective at all times. Throughout the astonishingly wide range of her beautiful, organ like contralto there is always present a certain clarion, bell like quality, that is seldom met with in voices of that calibre. This



MRS. HEINRICH HENSEL.
Wife of the Metropolitan Opera tenor.

was especially marked in the scene at the Judgment Hall, both in her pleading with the judges and in her frenzied exit later.

From the opening bars of "Celeste Aida" Caruso showed that he was in his best form vocally and artistically, and proved also that the fates surrounding his birth granted all that goes to make him, what he really is, the supreme vocal genius of this day and generation. Dinh Gilly was a finely effective Amonasro and sang with much beauty of tone. William Hinshaw bore himself majestically as the King and sang his part with excellent effect. The lesser parts were well taken with Andrea de Seguro making the most of Ramfis.

"Le Donne Curiose," January 6 (Matinee).

Ermanno Wolf-Ferrari arrived in New York last Friday, and on Saturday afternoon was lionized at the second performance of his opera, "Le Donne Curiose," at the Metropolitan Opera House. After the first act, at the matinee, the principal singers brought the bewildered composer before the footlights and this aroused much enthusiasm. He was dragged out from behind the curtain; first one singer would hold his arm and then another would take it and compel him to stand in the center of the stage. The number of men in the audience seemed greater than usual at a matinee, and that to some extent accounted for the stormy demonstrations; but the women, too, clapped as lustily as their gloved hands permitted. At the close of the second act there was another ovation for Wolf-Ferrari; again the singers brought him out repeatedly and then when Toscanini joined the circle back of the footlights, the house went nearly wild.

Outspoken was the admiration expressed for the beautiful stage scenes. The singers seemed thoroughly at ease in their parts and Toscanini's wizard like sway over the orchestra was cause for more congratulations. This was the first time the composer heard his opera sung in Italian.

"Traviata," January 6 (Special Performance).

The performance of "Traviata" with Tetrizzini as Violetta, on Saturday evening, was for the benefit of the Italian Benevolent Institute. Several boxes in the grand tier were reserved for nurses from the Italian Hospital and many distinguished Italians residing in New York and vicinity attended the performance. The great coloratura soprano was in superb form and sang gloriously. Dimitri Smirnoff, the Russian tenor heard in New York last year, made his reappearance as Alfredo. Because of Amato's illness, Giovanni Polese, of the Boston Grand Opera Company, was substituted and sang the role of Germont. Marie Mattfeld was the Flora Bervoise. Bada, Reschiglian, Bégue and Ananian completed the cast. Sturani conducted. In the course of the evening the orchestra played the Italian national anthem and "The Star Spangled Banner."

"Tristan and Isolde," January 8.

With Mesdames Galski and Matzenauer in fine singing form, Carl Burrian in his customary vocal condition, and Putnam Griswold repeating his impressive portrayal of King Mark, Arturo Toscanini led the familiar cast in a rousing performance of Wagner's great musical love poem.

Gluck and Hensel at Sunday Concert.

Owing to the continued indisposition of Pasquale Amato, the Metropolitan Opera Company director was obliged to postpone the performance of Wolf-Ferrari's oratorio, "New Life," which was scheduled for Sunday evening, January 7. In place of this work a miscellaneous concert was given at which Alma Gluck and Heinrich Hensel, the new Wagnerian tenor, were easily the stars. The other singers of the evening were Florence Wickham and Otto Goritz. The entire opera orchestra, under the direction of Josef Pasternack, assisted in a



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WILLIAM HINSHAW AS AMFORTAS IN "PARSIFAL."

divertissements, dancing to music by Johann Strauss, Chopin, Saint-Saens, Liszt and Bartley. The ballet, as usual, made a strong appeal to the lovers of the terpsichorean art, and the management of this novel and attractive entertainment deserves to be congratulated upon the artistic manner in which the scheme is carried out.

"Aida," January 5.

A well nigh flawless presentation of Verdi's opera brought a well balanced cast to its third Metropolitan Opera House performance this season. Although "Armide" had been announced for this evening, the illness of Madame Fremstadt necessitated a change of opera, thus giving Madame Galski the impersonation of the title role for the first time this season and bringing Caruso and Madame Matzenauer into a cast that left nothing further to be desired. And as far as that is concerned, both music and signers were equally well met on this occasion. With the work a pure fount of melodic inspiration, a leader like Toscanini to bring its manifold beauties into prominent play, the scenic accessories melting from one ravishingly lovely color effect into another, and singers to emphasize and to enhance the stirring dramatic tale with their supreme vocal gifts—"Aida" is indeed a presentation superior to any and all that the modern Italian school may ever hope to achieve.



HEINRICH HENSEL.

varied program of popular classics and some modern numbers.

After the performance of the overture to "William Tell," which went with spirit, Mr. Goritz sang the romance to "The Evening Star" from "Tannhäuser" and an aria from "The Marriage of Figaro." Madame Wickham followed with "Oh, Mio Fernando" from "La Favorita." Up to this point in the concert the audience was rather listless. A real wave of enthusiasm came after Mr. Hensel sang "Walther's Prize Song" from "Die Meistersinger." By his impersonation of Lohengrin at the Metropolitan and at the Brooklyn Academy of Music the new tenor has established himself here as an artist of commanding vocal and dramatic ability, and Sunday night he again disclosed those qualities that quickly appeal to the musical public. Hensel will make an ideal Walther, as he did an ideal Lohengrin; his voice has a ringing, vibrant timbre, and his enunciation is cause for joy. He infused the "Prize Song" with exuberant glow and beauty and the large assemblage recalled him five times and finally the "no encore" rule was relaxed in order that he might add an extra lied.

After Mr. Hensel sang, the orchestra played Grieg's "Peer Gynt" suite under the admirable leadership of Mr. Pasternack, and the house rang with applause. Following the intermission the string orchestra did in finished

style Schumann's "Träumerei" and the familiar Boccherini minuet. Then came Alma Gluck with her silvery voice to charm in three songs, "My Laddie" by Thayer, in the Scotch accent; "The Land of the Skyblue Water" by Cadman, and "Will o' the Wisp" by Spross. No less than four recalls greeted Madame Gluck and then cheers mingled with hand clapping as she returned with Mr.

Hageman, the piano accompanist, and sang a plaintive Southern melody by Sidney Homer.

Otto Goritz and Madame Wickham were heard again in songs to piano accompaniments and the concert was closed by the orchestra with Elgar's march, "Pomp and Circumstance," which recalled a procession of British soldiery in London in honor of royalty.

GRAND OPERA IN CHICAGO

AUDITORIUM.

"Hänsel and Gretel" January 1 (Matinee).

"Hänsel and Gretel" was given for the fourth time before a small audience at the Auditorium on New Year's Day. Miss Riegelman and Miss Wittkowska as Gretel and the Witch scored heavily. Marie Cavan was an unsatisfactory Hänsel. Szendrei conducted.

"Natoma," January 1.

Rosina Galli, the premiere danseuse étoile, again won the success of the evening, and as at the three previous occasions her performance was encored. Signorita Galli is in her line an excellent artist and was the real success of the evening. Her Spanish dances are truly wonderful, and her success was in every respect well deserved. The balance of the cast was similar to the one heard at the previous performances, Hamlin scoring again as Lieut. Paul Merrill.

"Lohengrin," January 2.

The first performance of Wagner's opera was given before a good sized but cold audience. Through lack of rehearsals the second production in German was not up to the standard of the first performance of Wagnerian opera by the Chicago Grand Opera Company and the rendition of "Lohengrin" was far below the high standard of the performance of "Die Walküre." The principals, however, were all that could be desired, but unfortunately the same cannot be said of the chorus, which has been badly trained. This criticism might well have been registered long before this, as in all of the productions given by the Chicago Grand Opera Company the choral forces seemed to be insufficiently instructed. The orchestra, under Szendrei (generally a good conductor), was far from satisfactory. This was also due to lack of rehearsal, but knowing of the political warfare among conductors of the Chicago Grand Opera Company the reviewer cannot blame the Wagnerian leader for not calling more rehearsals. This is not fair, and it seems as if Manager Dippel ought to take in hand the full generalship of the Chicago Grand Opera Company instead of allowing lieutenants to direct his different cohorts. Mr. Dippel, more than any one else, knows how difficult Wagnerian productions are to put on and therefore operas that have been given two or three times ought to be taken out of the rehearsal call to give place to new performances. It may be added that Charles Dalmores was a sublime Lohengrin. His performance of the title role is too well known to readers of THE MUSICAL COURIER to dwell upon it. His success was overwhelming, and he is certainly as great in German roles as he is in his French creations. Carolina White as Elsa sang for the first time on any stage in German and also for the first time essayed the difficult soprano part. She triumphed easily, and it might be safe to predict that it will be in Wagnerian roles that Miss White will achieve the acme of success. She has the physique necessary to act any of the Wagnerian parts and her voice is beautifully adapted to sing the soprano roles of this composer.

The surprise of the evening was reserved for Marta Wittkowska, who deepened the strong impression produced in other parts by her excellent interpretation of Ortrud. In these columns the writer has predicted for her a brilliant future, and if Miss Wittkowska was never to do anything better than her presentation of Ortrud at the Auditorium Theater this would be sufficient to place her among the greatest contraltos that have graced our operatic stage. Madame Schumann-Heink will replace Miss Wittkowska at the next performance. It would be too early in the career of the Polish-American singer to expect comparison with the greatest contralto of the present age, but in years to come, with more experience of stage technique, she will gradually fit into the roles of Madame Schumann-Heink, whose successor she will no doubt be. Hers was one of the real successes of the evening. Clarence Whitehill as Telramund was capital. He is the Teutonic baritone par excellence. His German diction is perfect, and he voiced himself in the heart of Wagnerian lovers through a perfect rendition of his part. Huberdeau was a dignified King, though his costumes were not exactly historically correct. Crabbe was the Herald, and a far superior one to those presented in former years on

the same stage. The smaller parts were in capable hands, but the stage management was inadequate.

As said above, the same performance will be given next week, with Madame Schumann-Heink as Ortrud.

"Carmen," January 3.

A repetition of Bizet's masterpiece brought to the Auditorium the largest audience of the present week. Mary Garden was again heard in the title role, and Alice Zeppilli as Micaela sang beautifully the aria "Je dis," which won for her a real ovation. Amadeo Bassi was the Don Jose. It was the first time since entering the Chicago Grand Opera Company that Signor Bassi had been heard in a French role and also the first time that he essayed the part of the Don. It has been reported that the Italian tenor was not allowed any rehearsal with the orchestra, and under the circumstances it is remarkable that he gave as good account of himself in the difficult part of Jose. He sang well, and his dramatic work won for him



PUTNAM GRISWOLD AS MEPHISTO.

new laurels. Armand Crabbe was a light voiced Escamillo and Henri Scott was a capable Zuniga. Constantin Nicolay repeated his inimitable presentation of Dancairo. The other parts were in good hands, and Rosina Galli, the premiere danseuse étoile, again won success. The chorus, badly trained, was deplorable. Charlier conducted.

"Quo Vadis," January 4.

"Quo Vadis" was given its last performance of this season last Thursday evening, January 4. The principal roles were taken by Jennie Dufau, who appeared as Lygia, Alice Zeppilli as Eunice, Clarence Whitehill as Petrone, Gustave Huberdeau as Sponza, and Constantin Nicolay as Dimas. Marcel Charlier conducted.

"Il Segreto di Susanna" and "Le Jongleur de Notre Dame," January 6 (Matinee).

"Il Segreto di Susanna" followed by "Le Jongleur de Notre Dame," were the offerings at the Saturday matinee at the Auditorium. Mario Sammarco and Carolina White triumphed again in the Wolf-Ferrari semi-comic intermezzo.

"Hänsel and Gretel" and "Cavalleria Rusticana" January 6.

Another double bill was given at popular prices on Saturday evening, "Hänsel and Gretel" and "Cavalleria Rus-

ticana," with the same casts that have already been heard in these operas. RENE DEVRIES.

PROGRAM FOR JOMELLI'S NEW YORK RECITAL.

Jeanne Jomelli, the Dutch prima donna, is to give her annual New York recital at Carnegie Hall, Tuesday afternoon, January 23. Harold Osborn Smith will assist at the piano. Madame Jomelli has planned for this date a remarkable list of songs. All singers and vocal teachers and students able to get to that recital will surely be there after they scan the program which this gifted artist is to give week after next. After her New York recital, Madame Jomelli will fill engagements in all sections of the country. She will appear before leading clubs, sing with orchestra and give her own public recitals in the principal cities.

For her New York recital, Madame Jomelli is to sing the following program:

My Desire	Ethelbert Nevin
Just a Bunch of Roses (first time)	L. V. Saar
(Written for Madame Jomelli.)	
Song of the Seasons (first time)	Hallett Gilbert
(Written for Madame Jomelli.)	
Todessehnen	Brahms
Der Schmied	Brahms
Wiegenlied	Mozart
Gesang Weyla's	Wolf
Und Willst Du Deinen Liebsten Sterben Sehen	Wolf
Schmerzen	Wagner
Un Verde Praticello Senza Pianta (first time)	Wolf-Ferrari
Quando ti Vidi (first time)	Wolf-Ferrari
Sneeuwkllokjes (Netherlands song) (first time)	Ant. Averkamp
Sluimerlied (Netherlands song) (first time)	Ant. Averkamp
Inter-Nos	MacFadyen
A Spirit Flower (first time)	Campbell-Tipton
Phyllis (by request)	Hallett Gilbert
Oblation (first time)	Vincent Thomas
The Song of the Shirt	Sydney Homer
Elézie	Henri Duparc
Les Presents (first time)	Cécile Chaminade
Le Promenoir des Deux Amants (first time)	Claude Debussy
L'Heure Délicieuse (first time)	Victor Staub
J'ai Pleuré en Rêve (first time)	Jeanne Jomelli
Chère Nuit	Alfred Bachelet

Mildred Potter as Viewed by Critics.

Mildred Potter, contralto, won unequivocal success in Verdi's "Requiem" on December 18, at Carnegie Hall, New York, the press commenting as follows:

Of the solo singers the palm was easily borne off by Mildred Potter.—Tribune.

Mildred Potter, a Minnesotan like Fremstead, was a new mezzo of a richness and range now and then suggesting Schumann-Heink.—Sun.

Mildred Potter who is not very well known to the New York musical public was an agreeable surprise. Her voice affording satisfaction through its fine and sympathetic quality and her interpretation being stamped with authority and repose.—World.

Miss Potter achieved a marked success with her splendid voice and artistic singing.—Press.

Mildred Potter disclosed a voice that was a pleasure to hear and she sang with taste and eloquence.—Journal.

The alto part was well handled by Mildred Potter. She has an excellent voice, her high notes being particularly brilliant.—Staats Zeitung.

The solo parts of Miss Potter, contralto, were admirably rendered.—American.

Mildred Potter, contralto, sang admirably and disclosed a voice of lovely quality.—Evening World.

Irma Seydel Plays Spohr's "Gesangscone."

Irma Seydel, a talented pupil of Martin Loeffler, made her second appearance at the Boston Opera House, Sunday evening of this week. Her performance of Spohr's "Gesangscone" was a marvelous achievement, when the youthfulness of the violinist is taken into account. Just fifteen years of age, wearing frocks above her ankles, the girl even looks younger, and because of childlike demeanor and presence her performance in a way took some of the older musicians who heard it "off their feet." Some members of the artistic fraternity who witnessed Miss Seydel's playing have been discussing it ever since, and they were among the enthusiasts who joined in the ovation for the young girl Sunday night.

L. Gaston Gottschalk Dead.

(By Telegraph.)

CHICAGO, January 8, 1912.

Musical Courier Company, New York:

L. Gaston Gottschalk, formerly a well known operatic baritone and more recently widely known as a vocal teacher, died last Sunday, January 7, after a long illness. Funeral notice not published at the time of sending this telegram. RENE DEVRIES.

GRAND OPERA IN BOSTON

BOSTON OPERA HOUSE.

"Otello" January 1.

Verdi's opera was given its second hearing Monday evening with Zenatello in the titular role and Polese as Iago, as before.

Madame Melis was the Desdemona, a part still somewhat new to her. The tendency to force her tones in dramatic passages forbade real effectiveness.

Zenatello again gave a truly inspired impersonation of the Moor. At all times the intense struggle in the man's soul, portrayed in the Shakespeare play and retained in Boito's admirable libretto, was borne out with equal effect both in the dramatic and vocal aspects of Zenatello's masterly art. Either aspect, separately, would be impressive; their union was a triumph. The harshest critic of this Otello could only wish that nature might have added a cubit or two to his stature.

Polese's Iago confirmed the former good impression made by his excellent conception of the part. The orchestra, under Conti, made a noticeable gain over the first performance.

"La Boheme," January 3.

A repetition of Puccini's setting of Murger attracted a fair sized audience to Wednesday's performance, which was given with the following interesting cast:

Mimi	Zina Brozia
Musetta	Fely Dereyne
Rodolfo	Florenco Constantino
Marcello	Giovanni Polese
Colline	Jose Mardones
Schaunard	Attilio Pulcini
Alcindoro	Luigi Tavecchia
Benoit	Bernard Olshansky
Un Doganiere	Luigi Cilla
Parpignol	

The well conceived Mimi of Madame Brozia, and the vivacious Musetta of Fely Dereyne, were among the features that made the hearing of this opera a pleasurable one. And, of course, Constantino as the Poet was a pillar of strength in the performance. The others of the cast had already proved their ability in their several parts.

It was in the nature of a debut for Madame Brozia, who has already won much praise here by her impersonations of Thais and Marguerite. Her essay as the heroine in Puccini's opera was the first she has made, and she revealed such admirable qualities in the part of that pitiful waif of Bohemia that it will doubtless come to be one of her best liked roles.

From the moment of her entrance into the attic of the Bohemians to the final death scene, there was evident in both the singing and acting of Madame Brozia the mind of an original and conscientious artist, resolved to portray her own conception, and not anybody's else.

Madame Brozia is nothing if not chic, and, remembering the almost Parisian elegance which her conception of Marguerite necessitated, one might have expected to see this Parisian grisette dressed the fine lady. But far from it. Few Mimis that we have seen here presented the strikingly sincere appearance she did, with her vividly colored, but just a bit dowdy frock.

Her modesty and shyness when Rodolfo begins to pour amorous protestations in her ears were most fitting, and she was joyously reckless, with all the spirit of youth off for an unwonted and unexpected good time, during the gay supper scene with the Bohemians at the Cafe Momus. And, for once, the death of Mimi was really moving, simply sung and free from exaggeration.

The range and character of the music allotted to Mimi make it unusually suitable for displaying the beauties of Madame Brozia's voice. Most of her music lies in the middle register, where the singer's tones are of a delightfully pure and limpid quality, especially in the quieter passages. Noteworthy was the splendid phrasing which she gave those curving Puccini melodies.

Once more Fely Dereyne regaled us with her Musetta which we know and have come to look forward to as a real treat. With a voice brimful of youth, and a laughing, care-free, coquettish spirit, she was the proper despair of Alcindoro, and the delight of her audience.

Of Mr. Constantino, as Rodolfo, we need but once more give our full appreciation by declaring the part to be unequalled among that singer's roles. He richly deserved the plentiful applause given him.

Among the other parts, which were cast as at the previous performance this season, it might be fitting to note the consistently good work that is being done by Mr. Tavecchia, whose refined comedy never descends to opera bouffe.

New lighting effects in the night scene at the Cafe Momus show that Mr. Russell's stage management is as

tireless as ever in seeking to improve on previous performances, and the distinct gain in plasticity and expressiveness of the orchestra under Mr. Goodrich is also recorded with pleasure.

"Pagliacci" and "Coppelia," January 5.

This well balanced musical menu was evidently much to the liking of the palates of the Friday evening audience. Dolores Galli was a dainty morsel as the Swanilda in the charming ballet of Delibes, and Zenatello was once more a vigorous and full-toned Canio. Madame Melis played the part of Nedda, and the remainder of the cast in the Leoncavallo opera was unchanged from the first performance, with the exception of the Tonio, which part was in the hands of Antonio Scotti. As ever, the fluent dramatic art of Mr. Scotti far outweighed his vocal contributions.

"Tosca," January 6 (Matinee).

What might fairly be termed a brilliant production was given the Puccini work, which had an added interest through some new first appearances, and was warmly applauded by the good sized audience that was present.

With a mixture of emotions, it contemplated Miss Destinn's portrayal of Floria Tosca, somewhat deliberately; heard with much friendly interest the resonant tones of Dinh Gilly, an impressive and original Scarpia, and applauded Zenatello's masterly efforts in the role of the Painter, the first time the tenor has sung this role in Boston.

The complete cast, which, aside from the above parts, was the same as at former performances, is as follows:

Floria Tosca	Emmy Destinn
A Shepherd	Florence DeCourcey
Mario Cavaradossi	Giovanni Zenatello
Baron Scarpia	Dinh Gilly
Cesare Angelotti	A. Silli
The Sacristan	Luigi Tavecchia
Spolella	Ernest Giaccone
Sciaronne	Attilio Pulcini
A Jailor	Bernard Olshansky

It is inevitable that the actress must overshadow the singer in this role of Tosca. Not that Puccini's music, tortuous and turgid as much of it is, will endure rough handling, but that it finds its true place simply as incidental music for the Sardou melodrama which remains at all times uppermost. (The distressing exception of the interpolated aria in the second act may be noted.)

So an effective Tosca should possess a vocal technic that will make this feverish music palatable and unyielding to the shrieking tendency at the emotional crises, and withal have a dramatic art of a sufficient caliber so that her entire conception may stand or fall thereon.

Many are the singing actresses who have yearned to play the part of the Roman singer, without, however, possessing the talents of a Ternina or an Emma Eames.

Miss Destinn was in good voice. Some might find fault with her costuming as hardly being historically accurate for the early nineteenth century, and might say that her manner in the church scene was too phlegmatic for the tempestuous lady that Floria Tosca was known to be.

However, she warmed up, so to speak, and in the second act gave a really moving performance, both in the scene with Mario, after his return from the chamber of torture, and with Scarpia, in pursuit about the room, which provoked excitement rather than the usual commingling of amusement and disgust.

Not so well conceived were the moments after the assent to Scarpia's proposals, nor the action with the candles, which, together with the vindictiveness hissed over the body of the dead Scarpia, partook too much of mechanical melodrama.

This performance presented a new Cavaradossi in the person of Zenatello. The excellent results he achieved indicate the extreme versatility and range of this tenor's art, who can so easily span the gap from the wild jealousy of Othello to the warm hearted impulsiveness of the painter Mario.

His musical declamation was given with a fine sense of proportion, Mr. Zenatello guarding himself from an occasional tendency to press the emotional point too far.

He was splendidly effective in the second act, when the news of Napoleon's victory drew him up full length, and the soul, rising over the battered body, proclaimed itself in exultant tones.

A most interesting figure, indeed, did Dinh Gilly make of the villainous Scarpia. M. Gilly, who is one of the leading baritones of the Metropolitan Opera organization, made a very happy impression here last year as the Toreador in Bizet's "Carmen," and it was a pleasure to hear him anew.

His tonal resources are ample and of great expressiveness and power. In addition to being a vocally interesting

Scarpia, he was a really impressive looking one, for M. Gilly towers over six feet. More opportunities in the role will give this excellent artist the confidence, authority and that general gain in dramatic exposition that can come even with the sincerest students only after much repetition.

"Madama Butterfly," January 6 (Evening).

This was a good day for Puccini and the Ricordis at the Boston Opera. The performance in the evening, which was at popular prices, was given with the following cast:

Butterfly	Carmen Melis
Suzuki	Jeska Swartz
Kate Pinkerton	Florence DeCourcey
La Madre di Cio-Cio-San	Luia Dolfini
La Zia	Johanna Morelli
La Cugina	Linda Santi
F. B. Pinkerton	Giuseppe Gaudenzi
Sharpless	Ramon Blanchart
Goro	Ernest Giaccone
Principe Yamadori	Attilio Pulcini
Lo Zio Bonzo	A. Silli
Yakuside	Bernard Olshansky
Il Commisone Imperiale	C. Montella
Registro	R. Dias

It speaks well for the confidence Madame Melis has in her own powers of successful impersonation that she should essay the name part of Madame Butterfly. With a temperament and appearance so opulently Italian, she undertakes her task with a great disadvantage, and is thereby entitled to all the more praise if she succeeds.

She was in particularly good voice, being gratefully free from the desire to force her upper tones, and putting more varied color to her work than she is always wont to. She was a dainty geisha, and brought to play all the requisite charm and coquetry.

The scenes with Suzuki in the final act were her most impressive. The meek and faithful maid was given an artistic rendition, as always, by Jeska Swartz.

M. Gaudenzi was not particularly interesting as Pinkerton, the role evidently being somewhat new to him. M. Blanchart in the colorless role of Sharpless was as vocally impressive as the American Consul could be made. The setting and management of the stage was on the high plane of the opera company's endeavors in this direction, which have become a particular feature of the season.

Moranoni conducted with due appreciation for the qualities of the score.

Sunday Evening Concert.

The fifth of the series of these popular Sunday night concerts was given with the following program:

Overture to Mignon	Thomas
Orchestra	
Aria from La Juive	Halévy
Mr. Lankow	
Violin Concerto No. 8 (Gesangsscene)	Spohr
Irma Seydel	
Aria from Simon Boccanegra	Verdi
Mr. Mardones	
Aria, Lo! Hear the Gentle Lark	Bishop
Miss Scotney	
(Flute obligato, Charles K. North.)	
Conductor, Wallace Goodrich.	
Piano accompanist, Charles Strony.	
Prologue and Act I of Pagliacci	Leoncavallo
Miss Barnes, MM. Gaudenzi, Polese, Barreau, Giaccone	
and Huddy.	
Full Chorus and Orchestra of the Boston Opera Company.	
Conductor, Roberto Moranoni.	

The soloists had to do with an appreciative audience that demanded and received encores from each one.

Herr Lankow's noble bass voice was good to hear again. Mr. Mardones sang the Verdi aria with good effect.

Irma Seydel, a charming miss still in short skirts, whose appearance last season created a distinct impression, made the Spohr concerto and its technical difficulties seem easily surmountable. Encored, Miss Seydel played expressively Schumann's "Traumerei."

Miss Scotney, who has become a fixture at these concerts, sang Bishop's charming, if antique, aria with good assistance from Mr. North.

It sounds offhand like a thankless task to make "Pagliacci" intelligent and interesting in oratorio form. Yet the opera company has been on the whole very successful, thanks to some excellent soloists, good chorus work and a splendid orchestra, in these concert versions of the various operas.

Edith Barnes, singing for the first time here, made a good impression in the part of Nedda. Her voice is of a warm, round quality, of particular evenness throughout her compass. She indicated an intelligent conception of the vocal aspect of the part, and, of course, her dramatic gifts can fairly be but surmised.

Canio is not a part for Mr. Gaudenzi's voice, which has not the necessary robustness.

Polese intoned the prologue with masterly vocal art.

M. Moranoni and the chorus did themselves proud in the full, rich body of tone produced, precision of attack and the color and charm of the rendition of the Angehus music.

L. A. B.

GRAND OPERA IN MONTREAL

MONTREAL, Canada, December 30, 1911.

Miss la Palme was a splendid drawing card last Saturday night as Marguerite in "Faust." An audience that almost completely filled the theater testified to La Palme's popularity here and to the refinement and attractiveness of her art. The performance was essentially the same as the other performances of this opera which have been given here this year, and there were no new changes in the cast.

A holiday audience of immense proportions witnessed a beautiful production of "Mignon" on Christmas night and evinced the greatest delight over the splendid work done by the singers. A production of such excellence is the only thing that renders bearable this opera with its tiresome recitatives, its shallow music and its long-drawn-out last act. So brilliant, however, was the work of the cast that a semblance of life was given even in some of the duller parts. The cast was as follows:

Mignon	Madame Dereyne
Philine	Madame Bowman
Frederick	Madame Riviere
Wilhelm Meister	M. Sterlin
Lothario	M. Cargue
Laerte	M. Stroesco
Jarno	M. Panneton
Conductor, M. Hasselmans.	

Dereyne is a fine Mignon. It would be worth while sitting through an opera twice as tedious to see this absolutely distinctive and fascinating impersonation, replete with beautiful details.

Miss Bowman's singing was as beautifully, fresh and captivating as in "Rigoletto," and unbounded enthusiasm followed the florid "Polonaise."

Madame Riviere has a most attractive personality and a good voice. Her Frederick was charming.

Wilhelm Meister is quite within M. Sterlin's scope and he has not sung better here. His voice is at all times light but there was a volume to it on Monday that was quite surprising.

If M. Cargue would introduce a few new gestures into his different roles it would tend to make them more interesting. His walk, too, is forced and unnatural, especially in dramatic situations. Of his sonorous voice there can be nothing but praise, and much of his singing is beautiful.

M. Stroesco made the role of Laerte interesting by means of expressive and, for the most part, well chosen gestures, and M. Panneton was fairly satisfactory as Jarno.

The work of the chorus was good except at the beginning of the first act.

Pianists received a rude awakening on Thursday night when, at the first performance of Orefice's "Chopin" in this country, they heard all the master's familiar works, which they had fondly believed could never be effective on any instrument but their own, welded into an opera which proved of great interest. When one hears a chorus and soloists singing the A flat impromptu, and the E major study, op. 10, and hears the C major study, No. 7 (from the same set) used for an orchestral prelude to an act, one is a little inclined to smile, but so cleverly is much of it done that it carried undoubted conviction to the large audience which attended the first production of this novelty. On the other hand, a great deal of the music is so idiomatic of the piano that it does not transcribe well for the orchestra and sounds thin and insipid. The initiative of the management in producing this work before it had been seen by most of the big cities on this Continent cannot be too highly praised.

Signor Bassi, the genial librarian of the opera company, went to much trouble and expense to have a special translation made and published for this occasion. The cast was as follows:

Chopin	M. Colombini
Elio	M. Nicoletti
Il Frate	M. Cervi
A Voice	M. Stroesco
Floria	Madame Ferrabini
Stella	Madame Pawloska
A Voice	Madame Choiseul
Conductor, Signor Jacchia.	

Most of the work fell on Signor Colombini's shoulders and few could have done it so capably. His resemblance to the most authentic pictures of Chopin was at times almost uncanny, notably in the third act, and with subtle skill he managed to suggest the fleeting moods of the composer. The wonderful use he made of his hands, the variety of his facial expression and the beauty of his phrasing, all these and many more points made his Chopin one of the greatest studies Colombini has given us. His

acting in the third scene would in itself almost secure the success of the opera, and his death was very touching.

Madame Ferrabini had not a great deal to do but she was strikingly beautiful in this opera. In the duet at the end of the second act she and Colombini sang wonderfully.

Madame Pawloska costumed her Stella cleverly, did not overact and sang well, amazingly so when one considers her lack of training. Her natural gifts are undoubtedly of a high order.

Signor Nicoletti had a rather ungrateful role but he made it most interesting. He is an adept at clever make-up.

Signor Cervi was well cast for his role and Madame Choiseul sang a few lines off stage charmingly.

Signor Jacchia gave another demonstration of his genius—for his talent does amount to genius—by his reading of the score on Thursday night. Nothing in it seemed to escape him.

Mention must be made, too, of the good stage settings and the clever management of the rink scene. It all re-



Photograph by the Dover Street Studios, Ltd., London, W.
BEATRICE LA PALME.

flected the greatest credit on Signor Agnini, the stage manager.

The presentation of "Carmen" on Tuesday night was interesting because of a few changes in the cast which was as follows:

Don Jose	M. Darial
Escamillo	M. Cargue
Zuniga	M. Panneton
Morales	M. Wainman
Dancalro	M. Stroesco
Remendado	M. Marti
Carmen	Madame Ferrabini
Micaela	Madame LaPalme
Frasquita	Madame Choiseul
Mercedes	Madame Pawloska
Conductor, M. Hasselmans.	

Madame Ferrabini appeared for the first time this year as Carmen. Her interpretation of the Merrimée heroine is an ideal one and the music exactly suits her voice. M. Darial's Don Jose was a great surprise. It so far eclipsed all the previous work which he has done this season as to make one wonder if this could be the same singer who had appeared in "L'Ancêtre" or "Faust." He sang much better than usual throughout the opera and his performance, especially in the last act, was something of a revelation.

Signor Jacchia conducted the orchestral concert this afternoon and presented an interesting, if familiar, program which included Saint-Saëns' "Dance Macabre," the Dvorák "Humoreske" and Weber's "Invitation to the Dance" as well as two nocturnes of Chopin, orchestrated by Jacchia. With all deference to Signor Jacchia, whose knowledge of the orchestra is unquestioned, these nocturnes seem to have lost by being transcribed. Perhaps it is because they owe so much of their beauty when played on the piano to the pedals. Piano pedal effects are unique and cannot be imitated on any other instrument

or set of instruments. The Saint-Saëns number was beautifully played.

Madame Choiseul sang Bemberg's "Nymphs et Sylphes" delightfully. The sweetness of her voice and her excellent enunciation cause one always to look forward to her appearances.

In Paladilhe's "Arioso de Patrie" M. Bonafe surprised everyone by the volume of tone which he produced. He sang excellently in this and in Massenet's "Noel Païen," winning an encore.

M. Villetti, the first violinist of the orchestra, played a "Romanza" of d'Ambrosio, and for an encore the Chopin nocturne in E flat. His tone is not large but is of very beautiful quality. Mr. Hirst was the accompanist.

E. STANLEY GARDNER.

Sherwood Memorial Service.

MUSKOGEE, Okla., January 3, 1912.

The Ladies' Saturday Music Club of this city will hold a service in memory of William H. Sherwood, on Sunday afternoon, January 7, at 3 o'clock, at St. Paul's Methodist Church, corner Boston and Seventh streets, when the following program will be given:

In Memoriam—William H. Sherwood—1854-1911.
"Music lifted up the listening spirit until it walked, exempt from mortal care, Godlike o'er the clear billows of sweet sound."
Mrs. J. M. Offield, president.
Mrs. J. B. Meserve, chairman.
Mrs. D. C. Morrison, leader.
Organ, chorale and prayer from "Suite Gothique" Boellmann.
Mr. S. B. Gamble.
Invocation Rev. O. E. Goddard
Duet, Crossing the Bar Mrs. C. L. Steele, J. Morris James
Biographical Sketch Fannie E. Locke
Solo, Eye Hath Not Seen, from The Holy City Gail
Mrs. Walter R. Eaton.
Paper, The Spirit of Life in Music—Rhythm William H. Sherwood
Mrs. J. B. Meserve.
Eulogy Carrol S. Bucher
Solo, Still, Still With Thee Schnecker
Mrs. Claude L. Steele.
Organ solo Mrs. T. T. Gaddy
Reading Mrs. J. M. Offield
Organ, Offertoire (fourth) de Saint Cecile Batiste
Mr. Gamble.
Hymn Nearer My God to Thee
Benediction Rev. Goddard
A. c. m. a. n. t. s. Mrs. E. D. Bivitt and S. B. Canale.
L. C. S.

Demands from Everywhere for Georg Henschel.

Georg Henschel, the renowned song interpreter, composer and teacher, recently closed his second tour of Holland within twelve months and he has received so many offers to return there to fill more recital dates that he is planning to revisit the country very soon and complete a third tour in the course of a year. That is a remarkable record.

At present Mr. Henschel is considering an enticing offer to go to South Africa, where seventeen of his pupils are engaged either as singers or teachers. Should he decide to make this trip he would leave England in June and remain in South Africa during the months of July and August. In case Mr. Henschel goes to that distant land he could not begin his American tour until the end of October, 1912.

M. H. Hanson, of New York, Mr. Henschel's manager, has received letters from singers and teachers in the Middle West begging that Mr. Henschel remain long enough in that section of the country to instruct a number of classes. As soon as Mr. Henschel reaches a decision concerning his summer plans he will cable Mr. Hanson in New York.

Fanning Sings for 3,000 in Carnegie Hall.

Carnegie Hall was filled with 3,000 music lovers last Saturday afternoon, when Cecil Fanning sang with the New York Symphony Orchestra in the third concert of the young people's series. The day was devoted to British and American composers. After the orchestra played two movements from Charles Villiers Stanford's "Irish" symphony, Mr. Fanning appeared and sang with the orchestra "Over Hill, Over Dale" ("Midsummer Night's Dream"), setting by Thomas Cook and an air from Sullivan's opera, "Ivanhoe." The house received him with enthusiasm, but the popular baritone got a rousing ovation after his group of songs in the second half of the concert, for which the musical accompaniments were played by H. B. Turpin. The songs were: "The Last Leaf," by Homer; "The Smuggler's Song," by Marshall Kernochan; "Mammy's Song," by Harriet Ware; "Caller Herrin" (old Scotch), and "The Keys of Heaven" (old English). The last song, which Fanning acts inimitably as well as sings, simply "brought down the house," and the clamor did not cease even after Walter Damrosch raised his baton and requested the orchestra to begin the next number. This will not be Mr. Fanning's last appearance at the young people's concerts.

New York Press on Kathleen Parlow.

Following are some of the press comments regarding the recent recital given at Carnegie Hall, New York, by Kathleen Parlow, the noted violinist:

Miss Parlow has appeared several times with orchestra in New York this season and last, and has won much well-merited admiration for her sterling qualities as a violinist. She is one of the most gifted and accomplished of the younger artists who have come before this public, and what she does is well worth the attention of those who are interested in the art of violin playing. She showed her power and admirable command of the resources of her instrument in two concertos, which were the principal numbers of her program, Lalo's "Symphonie Espagnole" and a concerto in E minor by Jules Conus. Her fine tone, vigorous and elastic bowing, her exceedingly accurate and finished stopping that enables her to give the most rapid and complicated passages in tune lent interest and artistic value to her playing.—New York Times.

Miss Parlow's audience was a large one, one of the largest that has attended a violin recital in New York this season, and this despite the fact that her program was of rather unusual nature. It opened, it is true, with Lalo's "Symphonie Espagnole," a warhorse tried and true, which the violinist played with spirit, with fine breadth and with extraordinarily rich tone.

Following this came a selection new to New York—Jules Conus's concerto in E minor in one movement. This proved to be a rather empty piece of music, but one that gave admirable opportunity for Miss Parlow to display her virtuosity. This chance, needless to say, she accepted.—New York Tribune.

Miss Parlow always plays delightfully, with true musical taste and attention to the minutest details, but yesterday she seemed almost to surpass herself. If the playing of the Lalo piece could be termed exquisite, what could be said of the Conus concerto and the adagio movement of the Sinding suite? It will be a long time a very long time, before one hears them played so again, unless by Miss Parlow.

In the "Symphonie Espagnole" her scale passages were remarkably clean cut, and the staccato notes in the finale of that movement one seldom hears played half so well. Her bowing could not be improved upon, nor could the wonderful tone quality she got out of her instrument in the adagio of Conus's concerto. As for the singing quality she achieved in the A minor suite of Sinding—well, it simply carried one away.—New York Globe and Commercial Advertiser.

She confirmed the agreeable impression she has already made here of a lovely girlish tone, excellent intonation, and an admirable technique. There is a freshness in her playing which is very attractive.—New York Evening Post.

In the first movement, an allegro, Miss Parlow showed a technical correctness that was unimpeachable and a power of tone which it is no empty phrase to call virile.

In the andante she brought from her instrument a singing quality that was most delightful. The purity of the sustained notes was unblemished and the quality laklike in its sweetness. In the finale the accuracy and vigor of the player were once more noticeable, there was again a faultless execution even in the most exacting passages. Miss Parlow repeated the impression that she is a very charming and capable musician.—New York American.

She displayed again the same ease in playing and the full, round tone that have characterized her work in concert and she won applause.

Her agility was proven best by the final movement of the Sinding suite in A minor and in the Brahms-Joachim Hungarian dances she played with dash and temperament.—New York Herald.

She not only revealed her great technical ability in a way that surprised and delighted her auditors, but played with contagious enthusiasm and spirit. Her fingers were swift and accurate messengers of her will, her bowing had breadth, vigor and agility, her tone carried a burden of eloquence.

Technically, perhaps, Sinding's archaic suite, with its "returum mobile" opening movement and conclusion, showed Miss Parlow's powers in the most brilliant light. Lalo's familiar music, however, she played with temperament and abandonment, the Russian Conus's ingratiating but unimportant E minor concerto with tender sentiment and the Brahms dances with captivating humor.—New York Press.

Kathleen Parlow is such an interesting young violinist with an earnest spirit, a commendable technique and such artistic promise that an enthusiastic audience attended her first recital of the year at Carnegie Hall, where Miss Parlow won new laurels. Her playing was better than her program.

Miss Parlow played with energy and brilliancy and at times with poetic insight. Her tone is sweet rather than sonorous, and even with a comparatively uninteresting program, she achieved a triumph.—New York Evening Telegram.

Kathleen Parlow, the young violinist whose apparently stern seriousness and steadfastness of purpose are a cumulative growth of Calgary and San Francisco and the influences of the Slav and the Teuton, suddenly lifted this veil of solemnity for the fraction of an inch and disclosed a glimpse of the Carmen of Sunny Spain.

It occurred toward the end of the first thing Miss Parlow played—three movements of Lalo's "Symphonie Espagnole." You may remember that this is music of lush sentiment and that its finale is an embodiment of the saltarello, that dance of the throbbing South that has a certain barbaric fascination. Miss Parlow played the dance with a peculiarly fiery interpretation of its lift that belied a countenance which might have come from New England.

The program selected by this young violinist for her first recital here of the season had the virtue of the unusual, if that was what she was aiming at.—New York Evening Journal.

Kathleen Parlow, the young Canadian violinist, who deservedly became a great favorite in New York, gave a recital at Carnegie Hall yesterday afternoon before a large and demonstrative audience. Her program consisted of Lalo's "Symphonie Espagnole," Jules Conus's concerto in E minor, Sinding's suite in A minor and Hungarian dances by Brahms-Joachim and Leopold von Auer. It was fortunate for her that she offered no more, for she was compelled by the insistence of the applause to double the number of compositions that she played.—New York Evening World.

Tetrazzini Having the Greatest Season of Her Career.

Let it be recorded that Luisa Tetrazzini is having the greatest season of her career. Not in years have such crowds flocked to the Metropolitan Opera House like those which turned out Wednesday evening, December 27, when Madame Tetrazzini made her first appearance in the huge auditorium on Broadway, Thirty-ninth and Fortieth streets. Another vast throng stormed the opera house when the diva made her second appearance on New Year's night, again singing Lucia, a role beloved by the populace that never wearies of beautiful singing.

On the second Tetrazzini night at the Metropolitan the police were obliged to scatter the disappointed and hungry music lovers who were unable to gain admission. Last Saturday night (January 6) Madame Tetrazzini was heard for the third time in New York this season as Violetta in "Traviata," that performance being a benefit for the Italian Hospital. While this is the first season for Tetrazzini at the Metropolitan Opera House, she is an old friend to musical New Yorkers who formerly flocked to the Manhattan Opera House during the reign of Oscar Hammerstein. The tribute to her popularity is all the greater when it is recalled how numerous were the appearances made by this prima donna during other opera seasons in New York. No singer in recent years has attracted

larger audiences, and more than that, the same furore to hear her prevails in the other cities where grand opera is given—Philadelphia, Chicago and Boston have heard her in opera this winter, and she will sing again in each of these cities either in concert or opera.

Tetrazzini will continue to sing in opera in the allied opera houses until the middle of February, when her concert season begins under the management of W. H. Leahy, of San Francisco. This concert tour will last until April, when Madame Tetrazzini sails for England to open the season at Covent Garden. The demands to hear her in concert are so many that several urgent requests will have to be refused on account of conflicting dates.

In speaking of Tetrazzini's voice, it should be stated that she was never in better condition. The quality of her tone is more golden, due to the richness which her middle register has acquired. As to vocalization, Tetrazzini remains one of the marvels of the age.

Some of the most ardent disciples of Tetrazzini are hoping that she will have an opportunity to sing the part of Lakme at the Metropolitan this winter. Perhaps, since Patti in her prime, no singer has delivered the "Indian Bell Song" with such perfect art as Tetrazzini displays in singing this number.

Muriel Grace Walters Dances.

There has been considerable press comment of late regarding those types of modern dances known as the turkey trot, grizzly bear, bunny hug, etc., on account of objections advanced by certain individuals who claim that such dances are indecent and tend to lead the young folk into error. If dancing be merely one of the numerous social pastimes, then it should at least be kept within the bounds of decency and modesty. But this is a rapid age and there are a large number of persons who regard it as imperative that they be rapid also. But this serves no good purpose as far as art is concerned. When art degenerates it ceases to be art.

In times gone by, dancing was regarded strictly as an art, and therefore such exquisite things as the minuet, pavane, saraband, bourrée, mazurka, polonaise were in vogue. Then came the waltz, polka, quadrille, lancers, two step and schottische. As the development progressed the staidness and beauty of the bodily movements decreased, until in this day they have degenerated into a mere walking or gliding to slow music, or romping at a wild pace. On the stage some of the modern dances are pretty affairs and pleasing to the eye, and the ballet of the opera is usually an artistic affair. But the real forms of the dance were employed by the classic Greeks, who regarded dancing as the expression of thought in sensuous form, which, by the way, is the true definition of art.

It was not strange therefore that the matinee of nature dances by Muriel Grace Walters, at the Republic Theater, New York, on Friday afternoon last, was attended by a large and sympathetic audience. Miss Walters interpreted a program of variegated moods with music from the works of Mendelssohn, Poldini, Weber, Beethoven, Chopin, Grieg, Delibes, Strauss, Gluck and Tchaikowsky, in which she disclosed a well conceived idea of the different emotional moods as expressed in the music, that of "Ase's Death" being especially noteworthy for its tragic pathos. Miss Walters wore a number of abbreviated draperies and, of course, discarded the usual covering for the nether limbs. There was nothing immodest or objectionable, however, either in her appearance or her work, and she evidently created an excellent impression. She was sorely handicapped by an execrable orchestra, which played neither in time nor in tune, furnishing inadequate accompaniments for the dancer, and hideous intermezzi.

Florence Mulford's Musicales.

Florence Mulford held one of her informal musicales on Wednesday evening, January 3, at her studio, 1104 Broad street, Newark, N. J. There were twenty-four people present, among them several of her pupils, who sang. Madame Mulford also sang a number of songs, among which were "I Hear You Calling Me," and Ardit's "Bolero," which met with such success at the Willow Grove Park concerts last summer. Madame Mulford's informal recitals constitute an important corollary to her teaching, as they serve to inspire her pupils to better work.

Falk to Begin Tour in Pennsylvania.

Jules Falk, violinist, will begin his tour on January 15 with a recital at the Mishler Theater, Altoona, Pa., and at Lewistown on January 17. Arthur Fischer, pianist, will be the assisting artist.

"Twelfth Night" Subject of Plumley Lecture.

Saturday evening last, which was Twelfth Night, Emily Louise Plumley, the lecture-recitalist, appeared before a large and cultured audience at the Fine Arts Club, New York, under the auspices of the Shakespeare Club, the particular occasion being president's night. Miss Plumley showed her thorough knowledge of the Shakespearean traditions and songs, and brought out many points in order to show how important a part music and song played in Shakespeare's dramatic works. The "Twelfth Night" lecture was delightful and interesting and enjoyed by all present, many of whom became acquainted for the first time with the musical side of the great bard. Helen Shearman Gue, contralto, sang most acceptably the following songs, which were interspersed throughout the lecture: "The Soft Flowing Avon," "Song to the Lute in Music," "Heartsease," "If a Man Shall Be Drunk," "Green Sleeves," "Peg-a-Ramsay" (recited by Miss Plumley), "Willow," the Ophelia songs, "Sylvia," "Hark, Hark, the Lark!", "Courtiers and Clowns," and "Dawn as White as Driven Snow." Supper a la Twelfth Night was served after the lecture.

A lecture-recital of such unique scope and undeniable import will assuredly be recommended by those who attended, and Miss Plumley is apt to be in great demand in the future, not only for private functions but for club entertainments. Miss Plumley has a repertory of half a dozen lectures on kindred subjects, all of which are illustrated with musical examples, and she has won the admiration and praise of press and public wherever she has appeared.

Persinger to Make Australian Tour.

From Europe comes the announcement that Louis Persinger, the young American violinist, who returns to this country next autumn, will make a tour of Australia during the season of 1914-15. He is to appear jointly with a renowned pianist whose name is being withheld for the present. Persinger is happy over the prospect of visiting Australia, where the musical tastes are as high as in the most critical centers of Europe.

In the season of 1912-13, Mr. Persinger will be heard in the United States and Canada, playing with orchestras, and before many clubs. He has already been booked for a number of important concerts in the Middle West and in his native State, Colorado.

Flahaut Tours.

Marianna Flahaut, the mezzo soprano, sang at a dinner party Saturday evening of last week given by Mrs. Howard Carroll, of 4 East Sixty-fourth street, New York City. This week Madame Flahaut is making a tour of Pennsylvania and at the end of January she begins a tour in the Middle West.

Gracia Ricardo Sings at Social Musicales.

Gracia Ricardo, soprano, was the soloist at the musicale given by Mrs. Warren Goddard, at her residence, 52 East Fifty-seventh street, New York, last Monday. Madame Ricardo's selections consisted mostly of German lieder and an aria from "The Marriage of Figaro."

The third concert of the Coblenz Music Institute had Beethoven's "Missa Solemnis," under the direction of Dr. Kea.

WILHELM BACHAUS AND THE SYMPHONY SOCIETY

The main attraction of the Friday and Sunday afternoon concerts (January 5 and 7) of the New York Symphony Society was decidedly the pianist, Wilhelm Bachaus, who won immediate and spontaneous recognition with his scholarly and inspired interpretation of Beethoven's "Emperor" concerto for piano and orchestra.

Bachaus, young, but nevertheless great, entered the hall of fame some years ago in Germany, where his first appearances convinced the public and critics beyond any doubt that a pianistic talent of extraordinary qualities had made its advent, a pianistic talent that besides brilliant virtuosity had also commanding musical character and



WILHELM BACHAUS.

intelligence based upon the fundamentals of the classical style. Bachaus had to be taken seriously, and he was, and the significance of his art has since won him the full appreciation and admiration of the musical public and the critics wherever he appeared.

It is not difficult for the recorder in musical affairs to describe the art of this young master. Above all, a very fine, euphonious and most beautiful touch, full of nuances in cantilena, pearly and scintillating in passages, make itself evident. His technic is distinguished by ease, lightness and sureness, the pliability and dexterity of his fingers, and the elasticity of his wrist being remarkable. His trills delight especially by their roundness and brilliant smoothness. There is no trace of hardness or stiffness in his octave passages, no blurring in his playing of full chords. The outline of his music is as clear as a design in black and white and as interesting; his rhythm is wonderful, and his sense of form and construction inherent and subconscious. His phrasing betrays the superior intelligence of a scholar and thinker who understands thoroughly the spirit of Beethoven.

Now, these qualities, although they are of great value, would not suffice to create that indescribable irresistible fascination practised by Bachaus without the power of personality to back it up, and qualities of his own to amalgamate with the work, to press the stamp of originality on the reproduction without missing or overshadowing its character. Taste and insight are the necessary attributes to balance those conditions. Anton Rubinstein added sometimes too much of his own, especially in his Beethoven interpretations, Hans von Bülow made amends for the lack of emotional powers by a keen judgment and penetration of the material. Wilhelm Bachaus reminds one in this respect of the late Alfred Reisenauer, whom he resembles in a certain subordination to the spirit of the composer. Bachaus' artistic individuality also is of a lyrical nature; he shows the enthusiasm and idealism of youth, and the sentiments of grace, tenderness, delicacy, and rapture were all beautifully expressed in his emanations.

Beethoven's E flat piano concerto was accordingly realized by Bachaus with infinite charm and abounding vigor. He is still young—may he preserve the wonderful charm of youth as long as possible, and may he continue to enchant and delight us with its joyfulness, pure sentiment, and infectious musical impulses.

That Bachaus captivated his audience was proved by the sincere and unanimous applause and the many recalls he received, and already he belongs to the favorites of our public. His coming recital with its interesting

program gives the opportunity to judge his versatility and adaptability to various styles.

The performance of Beethoven's fourth symphony under Walter Damrosch's baton was insignificant and conventional. What reasons Damrosch has for giving his insipid (and in the case of this symphony certainly superfluous) explanations can hardly be understood. They bore those in the audience who know more about this work than Damrosch could explain in thirty minutes, and it amuses more than it educates those others who do not care to hear musical lectures, which at best give a very dim picture of the work itself. That the Damrosch performance itself was unable to arouse the audience to any demonstrative expression of particular appreciation was proved by the hesitating manner in which some few persons timidly clapped their hands after the different movements of the symphony.

It is not worth while to speak about the many shortcomings in Damrosch's interpretation of the Beethoven symphony, about the tedious, uninspired manner in which the four movements were done, monotonously, without color, and in uncertain rhythmic accentuation. The disproportion between the explanations of Damrosch and his execution was clearly made manifest in this rendition of Beethoven's symphony. The orchestra succeeded somewhat better in its performance of the great "Leonora" overture, but genuine enthusiasm and inspiration were missed. The audience maintained a cold, impassive attitude.

Paris International Contest.

Regarding the coming international musical contest to take place in Paris, and to which reference has already been made in these columns, the rules have been organized by the Council of the City of Paris and the County of the Seine under the patronage of the French Government. The contest will take place in Paris on May 26, 27 and 28 next.

The days will be occupied as follows: May 26, instrumental contest; May 27, choral contest, and May 28, festival concert. The contest will be open to male choirs, brass bands, military bands, female choirs without accompaniment, mixed choirs without accompaniment, mixed choirs with accompaniment, orchestral societies (orchestras), estudiantinas, societies (bands) of trompettes, and societies (bands) of hunting horns.

The contest will consist of execution and sight reading tests. The execution test will be as follows: (1) A test piece (composed for the occasion), which will be sent to competing societies three months before the date of the contest; (2) a piece selected by each society from its repertory, which, however, must not be a piece with which they have won a first prize during three years before the contest. Choral societies may perform the test piece and the piece selected from their repertory in their own language. Each society must send, one month before the contest, three copies of the leader's (or conductor's) part of their selected piece to the Agent-General for Great Britain, H. Bonnaire, 20, High Holborn, London, W. C.

The sight reading test will take place in camera. It will be obligatory for French societies but optional for English societies. It will be limited to male choirs, brass and military bands, female choirs without accompaniment, and mixed choirs with and without accompaniment. Five minutes will be allowed each conductor to examine the sight reading test piece. Instrumental societies taking part in this test will have to furnish details of their instruments, with the keys in which the necessary parts should be set.

Societies intending to take part in the contest must return the entrance form with the entrance fee to H. Bonnaire before February 1 next. The order in which societies will compete will be decided by a ballot at the Hotel de Ville, Paris, on Sunday, February 18, at 2 o'clock.

The value of the prizes already amounts to more than £12,000, and it is expected that it will exceed £20,000. One section of the contest has been designed to meet the needs of British regimental bands.

Nordica's January Tour.

Madame Nordica's January tour opened Monday, January 8, in Indianapolis at the Murad Theater. For the remainder of the month the prima donna sings in the following cities:

Wednesday, January 10—Lansing, Mich., Gladmore.
Friday, January 12—Grand Rapids, Mich., Powers.
Monday, January 15—Battle Creek, Mich., Post.
Wednesday, January 17—Saginaw, Mich., Auditorium.
Friday, January 19—Pt. Wayne, Ind.
Sunday, January 21—St. Louis, Mo.
Tuesday, January 23—Bloomington, Ill.

Esperanza Garrigue Resumes Work.

Esperanza Garrigue resumed her professional work January 2, after restful holidays spent in the country. Madame Garrigue's next private concert takes place Friday, January 12, at 4 p. m., when she will present her pupil, the gifted young Russian tenor, Enrico Alessandro.

MacDowell Club Musicals.

A delightful musicale rewarded those who accepted the invitation of the MacDowell Club on January 2. The cozy and artistic rooms of the club, 108 West Fifty-fifth street, New York, were filled with musicians and music lovers. The primary attraction was, of course, the appearance of Christine Miller and Adriano Ariani.

Miss Miller is a favorite, and her lovely voice was heard to excellent advantage in a group of songs by Max Reger and another by Rachmaninoff. Miss Miller possesses the art of getting at the heart of a song, and she made them vital and convincing. Her interpretation of "Mutter, tote Mutter," from the first group, and "The Billowy Harvest Field," from the second, were of the grandiloquent order.

Mr. Ariani has proved himself an artist on former occasions and he confirmed this good opinion. He played Schumann toccata, Chopin mazurka and ballade, and



CHRISTINE MILLER.

Liszt's twelfth rhapsody. Both artists received generous applause, and were compelled to respond to encores.

Shattuck with St. Louis Symphony.

Arthur Shattuck appeared as soloist with the St. Louis Symphony Orchestra, December 29 and 30, and the young American pianist succeeded in winning enthusiastic opinions from the musical fraternity by his stirring performance of Rachmaninoff's first concerto, which he played earlier in the season with the New York Symphony Orchestra in New York. Elsewhere will be found the New York press notices of the concert given at the Century Theater December 10.

Spalding Goes South.

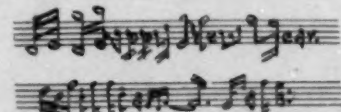
Albert Spalding has gone South for a tour, his first date having been at New Orleans Monday evening, January 8, with the Philharmonic Society. After a number of engagements in that territory he will appear in Chicago, Columbus, Watertown (N. Y.) and then return to New York City for his Sunday night concert at the Hippodrome, January 28. In March Mr. Spalding is to make a tour of the Pacific Coast.

Miss Fuji-Ko Booked.

Manager E. S. Brown announces that Miss Fuji-Ko (The Lady of the Wistarias) the noted Japanese lecturer, actress and concert artist, has been booked for a performance at East Orange, N. J., February 17.

Falk's New Year's Greetings.

William J. Falk, the vocal teacher and coach, sends the following New Year's greeting:



Compositions by Mozart, Liszt, Debussy, d'Indy and Dukas were played recently by the Paris Lamoureux Orchestra, with Camille Chevillard conducting, and the assistance of Marguerite Long.

Gruppe Makes New York Debut Friday Night.

Paulo Gruppe, the Dutch-American cellist, will have a brilliant audience for his New York debut at Carnegie Hall, Friday evening, January 12. The Russian Symphony Orchestra is to assist the young artist in performances of concertos by Haydn and Lalo. Gruppe is also to play the "Kol Nidrei," by Max Bruch, a nocturne by Julius Klengel, "Sicilienne," by Faure, and a rondo by Dvorák. The orchestral offerings include the "Norwegian Artists' Carnival," by Svendsen, and the berceuse and dance from Iljinsky's "Nur and Anitra."

Mr. Gruppe has had remarkable success in Europe. He played in London a number of times during the coronation fetes last summer; later appeared as soloist with the London Symphony Orchestra in Birmingham, and



PAULO GRUPPE.

then he made a short tour of the Continent, visiting Holland, Germany and France.

After the concert Friday evening Mr. Gruppe goes West to fill engagements under the management of Antonia Sawyer.

Bachaus and the Press.

Wilhelm Bachaus no longer is a stranger upon these shores, for his sterling performance of the Beethoven E flat concerto at the Century Theater last week brought him a host of new found friends who will help to make his progress through our land a true march of triumph. Seldom have our daily newspaper reviewers been so unanimous in their opinion of a pianist's debut display. The World states that Bachaus played the "Emperor" concerto "with the understanding and skill of an artist," and made an impression "that will not soon be forgotten." Other qualities found in the visitor by the World are "fine musicianship, broad technical equipment," an "admirable sense of artistic proportion, well ordered phrasing, tonal and rhythmic contrasts of legitimate character, and a high quality of poetic imagination." The Times concedes that Bachaus "won immediate recognition as an artist of charming qualities," and played the concerto "with a remarkable freshness and buoyancy, with true poetical feeling, with brilliant, crisp, and clear-cut technic." His touch is "sympathetic and not without a considerable range of tonal coloring; his tone is large and ample and he has strength as well as delicacy." Bachaus' finely developed sense of rhythm also is praised by the Times, but more significant still is that paper's acknowledgment of the "deeply musical quality" of Bachaus' performance, which was that of a true artist, unassuming and forgetful of himself in the presence of a masterpiece." In the Sun's estimation, Bachaus is "a serious musician with high ideals," and that journal, after categorizing the player's many technical and tonal virtues, winds up with commendation of his reverence for Beethoven and his ability to rise "to a level of communicative feeling." In the Press estimate, Bachaus is "more concerned with the musical message he undertakes to convey than with virtuosic display"—always an enviable recommendation for a piano artist of lofty purpose. "Manly in sentiment" and "the interpretation of a thorough musician," are further Press gaugements, ending with the news report that "Bachaus was recalled again and again by the delighted crowd." Very enthusiastically, the American calls Bachaus a "remarkable musician," whose touch is "absolutely accurate and flawless," with pianissimos "as delicate and precise as De Pachmann's," and scales which are "marvels of speed." The interpretation of the concerto was "finished and mas-

terly." Falling into line with its contemporaries the Herald says: "It did not take him long to convince any unprejudiced listener that he is a player of solid musicianship, his phrasing, pedalling and reading proving all that. He strove to set forth the virility of the work rather than its tenderness, yet in the slow movement he voiced sentiment, but, happily, never lapsed into sentimentality." At least one concert chronicler lapsed into poetry after hearing Bachaus, and voiced his impressions in these lines. "A virtuoso of the fine old type rather than the tempestuous new is Mr. Bachaus; a musician of delicate fiber, of keen sensibility; one who respects the instrument upon which he plays and reverences the music which he interprets. He displayed no Titanic ambitions in his performance of the 'Emperor' concerto, but played it from beginning to end with delightful continence and consistency of manner—every phrase beautifully balanced in itself and beautifully adjusted to its fellows, with purling passages like pellucid streams, with a poetic charm

Mightier far Than strength of nerve or sinew, and with deep insight into its lovely soul. It was an exquisite performance—formed the climax of a truly noble concert."

There were other New York press notices on Bachaus, equally laudatory.

MUSIC IN CALGARY.

CALGARY, Canada, December 30, 1911.

Calgary, situated in the Province of Alberta, is fast becoming a very prominent city in Canada and judging from the number of noted artists who have appeared and are to appear it will soon rank musically with any city in the fair Dominion.

The season began with the appearance of Madame Nordica, who had a very enthusiastic reception.

Kugelik, the Bohemian violinist, had a large audience at the Lyric Theater. He was assisted by Eva Mylott, the Australian contralto.

Mark Hambourg, the pianist, appeared under the auspices of the Young Women's Christian Association.

Alice Nielsen and Riccardo Martin with their company gave a notable concert in Sherman's Auditorium. This concert was the finest of its kind ever given in this city.

The Royal Ladies' Welsh Choir appeared in November and were well received.

De Pachmann played December 27 at Paget Hall to the most enthusiastic audience that ever attended a recital here. He was repeatedly recalled and too much cannot be said of De Pachmann's kind manner in which he responded. The recital was one never to be forgotten by those who were fortunate enough to be present.

The majority of the above artists were locally managed by the Calgary Concert Bureau, which is an institution recently formed for the securing of the appearance in Calgary of prominent artists, and this bureau must be congratulated upon the excellent start it has made.

STANLEY.

Mary Cracroft at East Orange.

Mary Cracroft, the English pianist, is to be heard in recital at East Orange, N. J., February 3.

Eleven years ago M. Fijean offered an opera called "Les Fugitifs" to M. Carré, of the Paris Opéra Comique; the work finally has been accepted and will soon be produced.

The latest Colonne concert, under Gabriel Pierné, had Litvinne, Van Dyck and Bachaus as soloists. The program was devoted to Franck, Grieg and Wagner.

The fifth concert of the Paris Conservatoire, given recently as a Liszt centenary, consisted of works of the famous composer conducted by André Messager.

"Berenice," the new opera by Alberic Magnard, has been produced at the Opéra Comique.

Arthur Shattuck's New York Press Notices.

Arthur Shattuck, the American pianist whose sterling musical gifts have rapidly brought him fame, made his New York debut last month at the Century Theater with the New York Symphony Orchestra. The following press opinions indicate that Mr. Shattuck is a virtuoso who will be gladly heard whenever he plays:

Rachmaninoff's F sharp minor concerto, though not a composition of great moment, however effective it may be, came as a distinct relief. At the hands of Arthur Shattuck, skillful, sympathetic and vigorous, it received a glowing and sonorous interpretation. Indeed, this pianist made an excellent impression not only by reason of his unusual technical ability and finely varied and expressive touch, but because of his emotional vigor and temperament.—New York Press, December 21, 1911.

The last part of the program was devoted to Rachmaninoff's first piano concerto in F sharp minor, played by Arthur Shattuck. Mr. Shattuck played it with a brilliant technic. He showed such a sure command of the instrument that it seemed a pity he should not have had an opportunity to develop qualities of deeper import.—New York Times, December 11, 1911.

Arthur Shattuck, an American pianist, who has not been heard in this country in several years, was the soloist, playing the Rachmaninoff



ARTHUR SHATTUCK.

off F sharp minor concerto. He is young, clean cut in his appearance and carries abundance of assurance.

His performance was notable for his musical straightforwardness. Mr. Shattuck played with technical certainty and a deal of art.—The World, December 10, 1911.

The only other work on the program was Mr. Rachmaninoff's F sharp minor piano concerto, performed by Arthur Shattuck. The pianist took the full measure of the composition, which is entirely lyric, and played it delightfully. The second movement was especially charming. Mr. Shattuck neither pounds nor claws, nor has he any mannerisms. He simply plays—and very well.—New York Herald, December 11, 1911.

In the second part of the program Mr. Damrosch brought forward a new pianist, Arthur Shattuck, an American, who has not yet appeared in New York, and scarcely anywhere in this country, although he is well known abroad. He played the first concerto of Rachmaninoff, a work hardly equal to the rest of the works of that composer recently heard, but of sufficient worth to show the qualities of Mr. Shattuck, who is unusually gifted and whose playing shows authority, technical mastery and a musical sense which penetrates below the surface and reveals a fine sense of proportion, of healthy sentiment and of sincerity.

Mr. Shattuck was received with real enthusiasm, the spontaneous sort which cannot be mistaken.—Evening Mail, December 11, 1911.

Rachmaninoff's first piano concerto completed the program. It was ably played by Arthur Shattuck with lucid phrasing and limpid rhythms.—New York Evening Telegram, December 11, 1911.

The second half of the program consisted of Rachmaninoff's first concerto for piano and orchestra, the solo portion played by Arthur Shattuck, an American, who made his first appearance in New York. He played with grace and finish, displayed an ingratiating clarity and seemed in full sympathy. It will be interesting to hear him in some of the sturdier works written for his instrument.—New York Evening Journal, December 11, 1911.

After the symphony, Arthur Shattuck, a young American pianist, played the solo part in Rachmaninoff's lovely concerto in F sharp minor, showing good taste, an excellent tone and a simple and unaffected manner.—Evening World, December 11, 1911.

JOSEF LHEVINNE AND THE PHILHARMONIC.

The Philharmonic concerts of Thursday evening and Friday afternoon, January 4 and 5, opened with Brahms' C minor symphony, which, strange to say, received a satisfactory performance under the direction of Josef Stransky. It so happened that the conductor's method fitted this particular score splendidly. For Brahms' thick and by no means brilliant orchestration, as well as his solid and complex part writing, can easily be made deadly dull by a heavy handed conductor. On the other hand that capricious and flurried manner of Stransky of nagging away at allegros till they become prestos, and that pawing at a moderato until it slackened into an andante, helped the Brahms score to an unusual amount of color and animation. The conductor put no particular breadth or power into the symphony. He was content to make the sombre majesty of Brahms as much like vivacity as possible, and he almost succeeded in making the elephant run. But as even an elephant on the run still has weight and dignity so had the Brahms C minor symphony on this occasion. The Smetana symphonic poem, "Vltava," which followed the symphony, is a cheap and trivial affair. The themes are childish and the climaxes were sounding brass and tinkling cymbal. It should have been played at the beginning of the concert while the audience was being seated. It is eminently suited for that, and it would therefore be infinitely lots more artistic than it



JOSEF LHEVINNE.

is to make that prolonged interval between the first and second movements of the symphony, as is always done when the symphony comes first. The concert ended with Tchaikowsky's melodramatic "1812" overture.

On Sunday afternoon, January 7, the program began with Schubert's great C major symphony, and ended with the prelude to "Die Meistersinger." There was the same inartistic break between the first and second movements of the symphony, as usual, and as there always will be if the symphony comes first. For though the public ought to be on time for the beginning, it never is, and it is foolish to try and remodel the public, especially in New York, where transportation is so irregular. The performance of the symphony was hurried, bustling, breathless. All the poetry of that "most poetical composer," as Liszt called Schubert, was sacrificed for nervous haste. Schubert never strains for effects. He is never in a hurry even when he goes quickly. In fact, the essence of his poetry and romance flies away as soon as the performer loses his repose. This was particularly noticeable in the oboe solo of the andante con moto, which is a melody piped on an oaten straw of Arcady if ever there was such a melody. But Stransky made it flippant with his hurry, and played the accompaniment far too loudly. The woodwind was distressingly out of tune in the flute and oboe section in particular, besides lacking in roundness of tone and sonority. The finale was a scratch and a rush. That opening figure for strings was an indistinguishable scramble. It would require a better body of players and much rehearsal to make the notes of the scherzo clear. Taken

on the whole, this Schubert performance was vastly disappointing.

The redeeming feature of both programs, however, was the piano playing of the great Russian artist, Josef Lhevinne, a man who, in contrast to Josef Stransky, walks slowly, bows slowly, plays with consummate repose, and gives a thoroughly broad, powerful, and manly interpretation to the work set down for him on the program. It is altogether unusual to see a pianist without mannerisms. Lhevinne makes no display whatsoever. His arms do not seem to move. His hands do not appear above the piano under any condition. His most vigorous blow is given from about four inches above the keyboard, and even then his shoulders do not show the least sign of exertion. How he is able to thunder out those chords which make the orchestra sound thin is one of the mysteries of his method. Of course, in softer passages he is as delicate as other pianists. But that enormous power of his, combined with the shortness of the blow, allows him to play those great sweeping arpeggios of Rubinstein with a volume of tone and a brilliancy that defy the power of the orchestral accompaniment. That is how Rubinstein played those arpeggios. With him, as with Lhevinne, one never heard that absurd effect so often observable in the playing of those weaker pianists, where a loud chord, struck with the full power of the hand raised two feet or so above the keyboard, is followed by a pitifully weak arpeggio from fingers unable to do more than depress the keys. Lhevinne can rip out a rapid passage as brilliantly as if he had time to give every note a blow from the wrist. And he resembles Rubinstein also in his ability to get a full round tone without harshness. Yet he is by no means an imitator. He can hardly have been influenced much by his fellow countryman, as he is not old enough to have known him in his prime.

The concerto he chose for Thursday and Friday was Rubinstein's seldom played E flat composition. It is not a very interesting work so far as the first two movements are concerned, but the finale offers a great pianist plenty of scope. Needless to say, Josef Lhevinne made the most of his opportunities. It was in this movement that the pianist made his instrument sound like a giant harp supporting the orchestra with its billowy arpeggios.

In the Beethoven "Emperor" concerto on Sunday afternoon the pianist again, for the thousandth time, proved his right to rank with the greatest executants and interpreters of our day and generation.

It was amusing to hear his virile rhythm hold the orchestra back on several occasions where the conductor began to quicken the tempo in a crescendo, as is his wont.

In the lovely adagio in B major which forms the second movement of this concerto the pianist was as dreamy and tender as he was massive and masculine in the first movement. On all occasions he was repeatedly recalled to the platform, but wisely refrained from extra numbers.

Tetrazzini and Parlow Are Morning "Stars."

Luisa Tetrazzini and Kathleen Parlow gave the program at the Bagby morning musicale in the ball room of the Waldorf-Astoria, Monday morning of this week. Every box and every seat were occupied before the concert began and the stars of the morning received a series of stirring ovations. Madame Tetrazzini was in lovely voice, and Miss Parlow, the gifted young violinist, never played better. The program follows:

Air	Goldmark
Variations on a theme of Corelli's	Tartini-Kreisler
Miss Parlow.	
Pur Dicesi	Lotti
The Swallows	Coman
Madame Tetrazzini.	
Serenade	Arensky
Moment Musical	Schubert
Tarantelle	Leopold von Auer
Miss Parlow.	
Solveg's Song	Grieg
O Luce Di Quest' Anima	Donizetti
Madame Tetrazzini.	
Ave Maria	Schubert-Wilhelmj
Zephyr	Hubay
Airs Russes	Wien'awski
Miss Parlow.	
Polonaise, Mignon	Thomas
Madame Tetrazzini.	
Two Hungarian Dances	Brahms-Joachim
Miss Parlow.	

At the second subscription concert of the Elberfeld Concert Society recently there was a performance of "The Messiah." The soprano part was sung by Frau Lamprecht van Lamener; the contralto was sung by Ilona Durigo, of Budapest. Herr Flockenhaus was at the organ.

Laura E. Morrill's Recital.

The recitals at the Laura E. Morrill studios, 222 West Twenty-third street, New York, are numbered among the most artistic events of the season in the field of vocal art. Mrs. Morrill's pupils are so well trained as to convey the impression that they are seasoned artists instead of pupils. It is therefore the usual thing to find the studios crowded at a Morrill recital, and Thursday evening last was no exception.

The interesting and varied program was as follows: Male quartet, "Send Her Again to Me" (Hastings), by Harold Nason, Clarence Bawden, Lawrence Paetzold and Russell Bliss. Frida Hilbrand sang "To You" (Oley Speaks), "Thy Beaming Eyes" (MacDowell), "Who is Sylvia" (Schubert). Louise Duval sang "Ah, fors e lui," from "Traviata." A double quartet, consisting of Lillian Palmer, Florence Chapman, Claire Peteler, Gertrude Wills, Jessie Northcroft, Frida Hilbrand, Winifred Mason and Louise Duval, sang Nevin's "The Rosary," Japanese song (Thomas), "Lenz" (Hildach), "Serenade" (La Forge), "Wiegenlied" (Strauss), by Jessie Northcroft. Duet from "Thais" by Winifred Mason and Russell Bliss. Lillian Palmer sang "Bel raggio" (Rossini) and "Far Off I Hear a Lover's Flute" (Cadman). "Will o' the Wisp" (Spross). Lillia Snelling sang for the first time following an illness of two weeks. She was heard in "Les Larmes" from Werther, and "What's in the Air To-day" (Robert Eden).

Mrs. Snelling is one of the most finished and talented of the Morrill pupils and has been received most cor-



Photo by Aimé Dupont, New York.

LAURA E. MORRILL.

dially wherever she has appeared. She expects to resume her work at the Metropolitan Opera House at once.

All the pupils who sang were enthusiastically received by an audience which filled the studios.

Charles Gilbert Spross, who accompanied, was also heard in two piano solos, which were well received.

Mr. and Mrs. Chapman to Hold Musicales-Reception

Mr. and Mrs. William Rogers Chapman have issued cards for a musicale-reception at the Waldorf-Astoria, Sunday afternoon, January 21. All the members of the Rubinstein Club have been invited; also all the guests who attended the recent silver jubilee banquet of the Rubinstein Club, of which Mr. Chapman is the founder and musical director, and Mrs. Chapman the president.

"Gentlemen's Day" at the Rubinstein Club.

The Rubinstein Club of New York will observe "gentlemen's day" at the musicale planned for Saturday afternoon, January 13, at the Waldorf-Astoria. Boris Hambourg, the great Russian cellist, will play three groups, accompanied at the piano by Max Herzberg. The Schubert Quartet is to sing "Morning," by Henschel; "In Fairyland," a song cycle by Orlando Morgan, and the quartet from "Rigoletto."



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CHICAGO

CHICAGO, ILL., January 6, 1912.

A Theodore Thomas memorial program was given in Orchestra Hall Friday afternoon and Saturday evening, January 5 and 6, by the Theodore Thomas Orchestra. The program included the overture to Gluck's "Iphigenie en Aulide," Beethoven's "Eroica" symphony, No. 3, in E flat, selections from Schubert's "Rosamunde," Wagner's "Traume," a study to "Tristan and Isolde," the orchestration of which was made by Theodore Thomas, and the prelude to "Die Meistersinger." The soloist next week will be Kathleen Parlow, the famous violinist.

Wednesday evening, January 3, a piano recital was given in Recital Hall by students of the Carolyn Willard studios. Those who participated in the enjoyment of the evening were Mrs. Frank M. Smith, Ebba Forsberg, Selma Forsberg and Clara Len, all of whom showed the result of good training and reflected credit upon their mentor, Miss Willard, who, as stated last week in these columns, is to leave shortly for England, where she will remain until next July. Clara Len, who played the Rachmaninoff prelude in G minor, Brahms intermezzo in E flat major, and Dohnanyi's rhapsody in C major, proved to be a pianist of no small attainment and she is taking charge of the Willard studios as teacher pro tem. during the stay on the Continent of Miss Willard.

The University Orchestral Association of the University of Chicago announces concerts by the Theodore Thomas Orchestra for January 9 and 30, February and April 9. The University Orchestral Association announces also a piano recital by Wilhelm Bachaus, February 6, and a song recital by Alessandro Bonci, tenor, March 11.

Madame Gerville-Reache, the eminent artist and contralto with the Chicago Grand Opera Company, could be styled "the musical traveler," as can be seen by the following engagements: Friday, January 5, she left Chicago at 3 p. m. for Milwaukee, arriving there at 5 o'clock and singing the contralto role with the Chicago Grand Opera Company in "Die Walküre"; she left Milwaukee on the 12.30 midnight train and arrived Saturday (this morning) at 3 o'clock in Chicago. Tonight she will be the guest at a banquet given by Mr. Shaffer at the Blackstone Hotel; she will leave the banquet at midnight for Detroit, where

she will give a recital Sunday afternoon at 3 o'clock. Sunday evening at 10 o'clock she will leave for Chicago, where she will arrive Monday morning, singing in the evening in "Die Walküre." She will leave this city after the performance, taking the Rock Island train at 10.32 for Omaha, where she will arrive at 1 o'clock Tuesday afternoon and give a recital; she will leave Omaha at 12.30 a. m. and will arrive in Chicago at 2 p. m., January 10. These engagements are sufficient proof of the popularity of this versatile artist.

Albert Spalding, the celebrated American violinist, will give his only Chicago recital Monday afternoon, January 15, in Music Hall, under the auspices of the Amateur Musical Club. Mr. Spalding has just returned from his tour with the Theodore Thomas Orchestra, visiting New York, Philadelphia, Boston and other Eastern cities, where his success was most brilliant. The critics were enthusiastic. Mr. Spalding will give the same program which he gave in Carnegie Hall, New York, including the new Reger sonata for violin alone, which has not yet been heard here.

Hugo Lehmann, a young and ambitious violinist, son of Alexander Lehmann, gave a musicale at the Old People's Home, Forty-seventh street and Vincennes avenue, on New Year's Day. Ilma Ender played several piano solos. The concert was enjoyed immensely by the old folks. Hugo Lehmann and Ilma Ender will play for the Young People's Rational Society on January 7, at the Masonic Temple. Alexander Lehmann, the violinist, played at the Hebrew Institute on December 21.

The Marion Green Concert Company appeared recently in Robinson, Ind. The local papers spoke highly of the affair. Mr. Green appeared in Dubuque, Ia., on December 23. The following day the critic of the Times Journal wrote:

In speaking of the art of Marion Green it is always easy to run into superlatives. His singing of the great bass arias was superb in power of tone, in ease and smoothness of delivery, in perfect phrasing and enunciation. His appearance and reverent manner added much to the excellent impression which his splendid singing made.

Loro R. Gooch, tenor, and professional pupil of Herman Devries, was the soloist at the Ballmann Sunday afternoon concert in North Side Turner Hall, Sunday afternoon, January 7. Mr. Gooch sang arias from Gounod's "Faust."

Anne Shaw Faulkner and Marx Oberndorfer gave, on Wednesday evening, January 2, "The Jewels of the Madonna," at La Grange, Ill. The two popular artists have been engaged to give the same operatic recital on January 10 and 11 at private musicales in Chicago.

The second performance of "The Messiah" at the Auditorium by the Apollo Musical Club was given Friday, January 5, and again proved a great success. John B. Miller, Frederic Martin, Mabel Sharp Herdien, Harrison M. Wild and Arthur Dunham once more were the soloists. Of Mrs. Herdien, the Chicago press spoke as follows:

Mrs. Herdien was moved to fine qualities of art. She sang her music with authority, with a clear perception of the meaning and significance of the whole; and in an aria of the type of "Rejoice

Greatly" she delivered her runs—"divisions" they call them in Britain—with delightful clearness and ease.—Record-Herald.

Mabel Sharp Herdien carried off the solo honors of the evening, delivering the arias, "Rejoice Greatly" and "Come Unto Him," with ease and lightness in the execution of the difficult coloratura passages and with a similar measure of warmth and sympathy in the more sustained melodic moments. Joined to the many vocal excellences were the virtues that belong to faultless enunciation.—Tribune.

Mrs. Herdien sang the opening recitatives beautifully, and "I Know that My Redeemer Liveth" with sincerity and great warmth of tone.—Evening Post.

Mrs. Herdien sang splendidly. The weight and brilliancy of her voice, her admirable enunciation and the style of her interpretation won her great success. The recitatives after the pastoral symphony were especially well done.—Inter Ocean.

The soloists were largely local and generally satisfactory. Mabel Sharp Herdien, the soprano, demonstrated her right to be esteemed as one of the first singers of the country in this line of work, second to none. The freshness and clearness of her voice, its absolute surety in tone and timbre and the ease with which she secures her effects, all make her work reliable as it is remarkable. The voice has a certain smooth, velvety quality throughout wide range and the breadth of the singer's phrasing enables her through admirable diction to make the message, even of the recitatives, eloquent. The authority of her readings gave them significance too infrequently attained by mere vocalists. All the difficulties of "Rejoice Greatly" were so admirably adjusted and revealed in its several divisions that the test appeared easy; while "Come Unto Him" had a certain sympathetic warmth that was most engaging—the ease of delivery having corresponding limpidity and fine tonal color to make the valuation complete.—Daily News.

Rosa Olitzka's annual recital will take place at the Studebaker Theater, Sunday afternoon, March 3. This recital was originally announced for February 4. Important engagements have been offered Madame Olitzka in the East for the first week of February, therefore her manager, F. Wight Neumann, has arranged for Josef Hofmann to take the February 4 date for his piano recital, and Madame Olitzka will take March 3, the date originally announced for Hofmann.

Luella Chilson Ohrman, the American soprano, has been winning great success in the different cities that she has visited this season. A few press notices follow:

The most noted and accomplished grand opera star in the world could not please an audience more than did Luella Chilson-Ohrman at Peabody Hall last night in the presentation of a varied program that provided the fourth number in the Lawrence Conservatory Artists' series for 1911-12. Appleton can well feel proud of being the birthplace of so talented a young woman. The audience last night, after hearing the first number on the program, was simply enraptured; hilariously enthusiastic, might even better describe the reception accorded the singer.

The evening's program was long, fourteen numbers, but the audience was not content with this unusual generosity on the part of the artist, but insisted upon an encore after practically every song. In all, twenty-one numbers were presented, but two of them were so especially grand that the audience persisted in its encore until they were repeated. Bach's "Bist du bei mir," the first number on the program, captured the audience right from the start and that was one of the selections they insisted upon having repeated. Gounod's "Waltz Song" ("Romeo and Juliet"), one of the most difficult selections of the evening, was handled in masterful style and to many was the most impressive on the program.

"A Memory" by Parks, and Liszt's "Comment Disaient-ils" were sweet and appealing and brought tears to many eyes. To say that the young singer's voice is simply perfect is doing no more than telling the truth. Although the program was extremely varied, her range found absolutely not the slightest difficulty. In every note there is purest melody and every number was presented beautifully, artistically, appealingly or dramatically. Full of sympathy her voice handles the sentimental selections with such care, ease and impressiveness that it is with difficulty that her hearers restrain tears. Added to the richness and perfect tonal qualities of her voice is a radiant and pleasing personality, which attributes are paving a glorious career for this talented young artist.—Appleton Post, December 9, 1911.

By the recital of Luella Chilson-Ohrman, given last night under the auspices of the Amateur Musical Club in the banquet hall of the New Leland Hotel, Springfield music lovers became acquainted

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Madame Ohrman is a lyric soprano of wonderful resources, vocally. She is an unusually charming singer, and is a beautiful woman with a radiant personality, and she completely captivated her audience.

Her versatility was shown by her selections, which included selections in French, Italian, German and American, in oratorio, opera and songs.

To select one number as the best or more typically characteristic of her manner would be impossible because of the catholicity of her program. Haydn's "My Mother Bids Me Bind My Hair" was sung exquisitely, and "Stille Thranen" by Schumann, called forth rounds of applause. The "Waltz Song" from "Romeo and Juliet" (Gounod) was brilliant. Her group of American songs were especially well received. Mrs. Ohrman was compelled to respond to several encores and among them she sang "The Last Rose of Summer" and "Annie Laurie" with simplicity and sweetness.

Her closing number was Thomas' polonaise from "Mignon"—a number which few singers can invest with the florid charm and the dainty grace employed by this singer.—Illinois State Register, December 19, 1911.

A large audience greeted Luella Chilson-Ohrman, soprano, at Jacksonville, Ill., Tuesday evening, December 5.

The coming of Mrs. Ohrman has been anticipated with much pleasure by the music lovers of Jacksonville and all were delighted with her rare musical abilities. While her rise in the musical world does not date back many years, she has been recognized by musical critics as possessed of wonderful skill. As soloist with the Damrosch Orchestra, Thomas Orchestra and other well known musical organizations, she has won unstinted applause; and after the audience heard her wonderful program last night, were convinced that she rightly deserved all the honors that have come to her. Mrs. Ohrman has a voice of wide range and especially beautiful. Her tones are pure and sympathetic and possess that quality that always finds favor with the audience. In the heavier numbers Mrs. Ohrman was given a chance to display her remarkable breath control and interpreting powers, especially was this true in the Verdi number "Caro Nome" (from "Rigoletto"), and "Waltz Song" (from "Romeo and Juliet") by Gounod. The audience gave the singer a splendid reception and were sincere in applause.—Jacksonville Journal.

Luella Chilson-Ohrman, who only a week or so ago was heard in Wolf-Ferrari's "Vita Nuova," added a soprano color and some of the solistic high lights to the program in a coloratura aria from "Rigoletto," a well received coloratura waltz song and songs by Rubinstein, Liszt, MacFayden, Sprons and others, in all of which she repeated the successes, the four highest notes of her soprano ringing like vibrating steel through the theater, won for her at her first appearance on the same stage.—Milwaukee Sentinel.

Luella Chilson-Ohrman, who probably pleased most of all, fairly captivated the audience with her exquisite tones and her conception of the three vocal numbers she so beautifully rendered.—Portsmouth Times.

Luella Chilson-Ohrman, a Chicago soprano of splendid attainments, contributed a number of songs of which the last group only was heard by the writer. Mrs. Ohrman has a voice the extreme mellowness of which makes her singing a highly enjoyable factor. Her interpretations are scholarly, and her personal appearance adds not a little to the effectiveness of her work.—Milwaukee Journal.

Charles W. Clark, who has just returned from a triumphal tour on the Continent, will be heard at a Tiffin musicale at the Blackstone Hotel, Monday morning, January 15, in the following program:

Trois Morceaux d'Anacréon.....Gretzy (1797)
 Air, Songe enchanteur, favorable Chimère.
 Cavatine, De ma barque Légère.
 Chanson, Laisse en paix le dieu des combats.
 Sonnenuntergang.....Hinton
 Mein Schätzlein.....Hinton
 Flammentod.....Hinton
 Wenn ein Gott ich wär.....Hinton
 A Baghdad Lover (song cycle).....Blair Fairchild
 O Queen of Beauty.
 The Praises of Her Beauty.
 If One Should Ask.
 So Much I Love.
 What Morn Shall Find Thee.
 The Myrtilles of Damascus.
 Serenade.
 O Tomb.
 La seule branche de Lilas.....Labori
 Je vous verrai toujours.....Labori
 Chanson (1783) Robespierre.....Labori
 Chansons des cueilleuses de lentilles.....Ravel
 Tont Gai.....Ravel
 Der Nöck.....Loewe
 Hinkende Jamben.....Loewe
 Der Mummelsee.....Loewe
 Erl König.....Loewe

This will be Mr. Clark's only Chicago appearance in recital, as he leaves immediately after his tour for a two years' sojourn in Europe.

Allen Spencer will give a piano recital at the Illinois Theater, Sunday afternoon, January 21.

Stefan Hryniewiecki, a talented professional pupil of Mrs. Herman Devries, is meeting with great success in concert. At a recent concert given by the Ruthenian Society of Cleveland (Ohio), Mrs. Hryniewiecki was the soloist, singing groups of Brahms, Hugo Wolf, Schumann and several operatic arias. She was the soloist at the concert given by the Polish Society in Chicago on Sunday, January 7.

Clarence E. Loomis, pianist, and Harriet Hertz-Seyl, soprano, both of the American Conservatory of Music, will

be heard in recital under the auspices of the school Saturday afternoon, January 13, at Kimball Recital Hall.

On account of the intense cold trains from the East were delayed from ten to twenty hours last Friday and Saturday. The train in which Frederic Martin, the New York basso, was rushing to Chicago to appear as basso soloist in the second presentation of "The Messiah" was delayed some ten hours, and his role had to be entrusted to a local basso.

Jeanne Jomelli's recital is postponed from Sunday afternoon, January 14, to April 14.

The Harvester Choral Society gave the first concert of the season Wednesday, January 3, at the Ziegfeld Theater under the direction of Bertha Smith Titus. The choral society is made up solely of employees of the Harvester Company. The most popular soloist was undoubtedly Mabel Sharp Herdieu, who sang the recitative and aria "How Still the Night," in which she won many plaudits through a magnificent rendition.

Irene Langford, of the Aborn Grand Opera Company, is at the present time coaching several of her roles at the Bergey Chicago Opera School under the personal supervision of Theodore S. Bergey.

Elena Gerhardt will give a song recital Sunday afternoon, January 21, at the Studebaker Theater, under the

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Care Musical Courier, New York

direction of F. Wight Neumann. Her recitals in London and Berlin always draw capacity audiences. This will be Miss Gerhardt's first appearance in Chicago, and she will have as her accompanist Paula Hegner. RENE DEVRIES.

Culbertson in Munich.

The Neues Muenchener Tageblatt of November 27, 1911, on the occasion of the appearance in Munich of Sascha Culbertson, the violin virtuoso, published the following. The original German version is reproduced herewith:

Starker Andrang herrschte wieder zu dem Konzert, das Sascha Culbertson gab. Dieser junge Weigermann, der erst seit ein paar Jahren von sich reden macht, ist tatsächlich ein Phänomen. Man weiß nicht, was man mehr an ihm bewundern soll, die fabelhafte Technik, die auch das schier Unmögliche noch möglich macht, oder das feurige Temperament, das Alles wie ein Wirbelwind mit sich fortzieht, oder das tiefe musikalische Gefühl, das aus seinem Vortrage zu uns spricht. Mit blendender Virtuosität spielt er z. B. die Tartini'sche Teufels-Sonate oder den Paganini'schen Capriccio, um uns gleich daneben durch eine ungemein stimmungsvolle Wiedergabe der Beethoven'schen Kreutzer-Sonate zu zeigen, daß in dem Virtuosen auch eine große, edel und vornehm empfindende Künstlerseele wohnt. Wie gefagt — ein Phänomen!

(Translation.)

There was again an enormous crowd at the concert given by Sascha Culbertson. This young violinist, who has become prominent during the past few years, is indeed a phenomenon. One really does not know what to admire most in him; his fabulous technical perfection, making possible that which seems to be utterly impossible, or his fervid temperament, enrapturing us with a whirlwind enthusiasm, or his deep musical feeling, that impresses us with his playing. With splendid virtuosity he played, for instance, Tartini's "Teufels-Sonate" and Paganini's "Hexentanz" followed by a remarkably intense reproduction of Beethoven's "Kreutzer-Sonate," to prove that in this virtuoso a great, noble minded and sensitive art soul is dwelling. To repeat—a phenomenon.

The Muenchener Neueste Nachrichten in discussing Culbertson's playing says:

The American violinist, Sascha Culbertson, eighteen years old, is now considered one of the most original talents to be met at present in concert halls. Combined in him there are a slavish temperament, active musical feeling and phenomenal technique of the most brilliant virtuosity. His playing on this occasion (program follows) created astonishment and enthusiasm.

There is also a good notice given to Emerich Kris, pianist, for his excellent accompaniments and participation and solo numbers.

HIPPODROME OPERATIC CONCERT.

A Sunday night operatic concert enlisting Alice Nielsen, Florencio Constantino, Luba d'Alexandrowski (a young Russian pianist, who made her debut on this occasion), and the Russian Symphony Orchestra under Modest Altschuler, was the attractive musical offering which drew a large and enthusiastic audience to the Hippodrome January 7, when the following program was rendered:

Overture, Mignon.....Thomas
 Orchestra.
 Aria, Cielo e Mar (from La Gioconda).....Ponchielli
 Mr. Constantino.
 Parla Waltz.....Arditi
 Miss Nielsen.
 Concerto E flat.....Liszt
 Miss d'Alexandrowski.
 Blue Danube Waltz.....Strauss
 Orchestra.
 Humoresque.....Dvorak
 Pizzicati.....Delibes
 Serenade.....Moszkowski
 Orchestra.
 Romanza, O Paradiso (from Africana).....Meyerbeer
 Mr. Constantino.
 Love Has Wings.....Rogers
 Fileuse (from opera of Gwendoline).....Chabrier
 Down in the Forest.....Ronald
 Miss Nielsen.
 Nocturne.....Chopin
 Rigoletto.....Verdi-Liszt
 Miss d'Alexandrowski.
 Duet from Lucia, Verranno a te sull' aere.....Donizetti
 Miss Nielsen and Mr. Constantino.

Sunday night audiences, as a rule, are not always discriminating in their favors—quantity rather than quality seeming to hold good. This concert, however, proved somewhat of an exception, since the rank these artists enjoy in the musical world entitles them fully to the ovations they received.

If Alice Nielsen did nothing more than walk out on the stage and back again, in her own daintily inimitable fashion, she would still be an object lesson in the difficult art of being graceful on the concert platform, if nothing more. But this outward appearance was, in truth, the right preparation for that which followed. In glorious voice, with the enthusiastic plaudits of her hearers stimulating her great vocal gifts to their utmost expression, the prima donna gave such a finished performance of the "Parla Waltz" that it called forth a furor of applause, to which she responded with a rejuvenated rendering of "The Last Rose of Summer," a rendering that made this hackneyed number bloom as fresh as though June, rather than late summer, were in question.

But it was in the group of songs that Miss Nielsen proved herself supreme mistress of the difficult art of lieder singing. In "Fileuse," from Chabrier, she brought forth some marvelously beautiful vocal effects, while Ronald's "Down in the Forest" gave her splendid opportunity to display crystal-clear and polished diction and a bird-like high A on the word bird, that was captivating in its carolling joyful surprise. Recalled a number of times, Miss Nielsen added "Coming Thro' the Rye," and then Cadman's "From the Land of the Sky-Blue Water," as encores, in addition to repeating her duet with Mr. Constantino later in the program.

The Liszt concerto introduced Miss d'Alexandrowski's pianistic gifts in a most favorable manner. Possessing a large, sonorous, singing tone, ample technical resources and the abundant temperament that is the heritage of her countrywomen, she impresses the hearer as one born to shine on her chosen instrument because of her instinctive gifts, rather than through indefatigable increasing labors. The artistic poise, too, which the young pianist displayed on this trying occasion aided the successful result of this appearance materially since she was compelled to add encores after each number.

Mr. Constantino threw down his tenor gauntlet with his selection of the two arias, these musical warhorses, essayed by all tenors. That he could bring something new, fresh and spontaneous to their rendering spoke in no mean terms of the great art which is wedded to his beautiful voice. The recipient of an ovation after each appearance, he added encores and repeated the duet with Miss Nielsen at the close—a great compliment for both artists at the late hour which closed the program.

Although Mr. Altschuler offered nothing new on his program, he received abundant proof of the enjoyment of his hearers for the orchestra's melodious contributions, as also for his competent accompaniment. Maestro Clandestini at the piano gave excellent service to Miss Nielsen and Mr. Constantino in their numbers.

Elith Reumert Back in New York.

Elith Reumert, the Danish court actor, is a passenger on the steamer Blucher, which is due in New York as THE MUSICAL COURIER goes to press. Mr. Reumert is to tour the country and give readings of Andersen's "Fairy Tales" in English. For years Mr. Reumert has been a member of the Royal Theater in Copenhagen, Reumert is under the management of the Concert Direction M. H. Hanson.

SAN FRANCISCO

SAN FRANCISCO, Cal., December 26, 1911.

San Francisco celebrated Christmas Eve by a monster open air concert in the heart of the business district. Singers from the various churches joined in rendering hymns appropriate to the season, and the several visiting musical artists in the city at this time also gave their services, among these Kubelik and Bispham.

The Royal Welsh Ladies' Choir gave two successful concerts here at Thanksgiving time. They also appeared at several of the smaller towns throughout the State.

Since his return to this coast a few months ago, Sigmund Beel, the violinist, has organized a string quartet which promises to be a permanent and valuable musical asset. Emilio Meriz plays second violin, Nathan Firestone, viola, and Wenceslao Villalpando, cello. The first concert is scheduled for January 7.

The Liszt recital given by Mary Carrick at Century Club Hall on December 19 was well attended by an enthusiastic audience, as it is customary with the events of this young pianist. The last half of the program consisted of numbers that had not been given before in San Francisco, and, as a whole, constituted a most difficult task. The complete program follows:

Preludium, C major.
Schubert's Du bist die Ruh.
Légende—
St. François d' Assise.
La prédication aux oiseaux.
Mephisto Waltzer, No. 2.
Grosses Konzert Solo. E minor.
*Dante's Sonett, Tanto gentile e tanto onesta.
*Valse Oubliée.
*Schubert's Der Wanderer.
*Le Moine.
*Hexaméron.
Grandes Variations sur la Marche des Puritains.
*Hungarian Rhapsody, No. 2 (for two pianos).
Mary Carrick and Hugo Mansfeldt.

*First time in San Francisco.

David Bispham gave several song recitals here during the early part of the month and was received with great appreciation and enthusiasm.

One of the most successful pupils' recitals of the season was that given by Camille Dorn, Hilda Koeppe and Vera Vaglieri, pupils of Mrs. Noah Brandt. The young pianists appeared at Sherman Clay Hall on December 6.

The Loring Club gave its first concert of this season on December 12 at Calvary Presbyterian Church. This organization is one of long standing and is under the direction of Wallace Sabin. On this occasion the club gave

"The Vision of Sir Launfal," by Lowell, in the setting of Charles Wakefield Cadman.

A very interesting concert was given by the California Trio at Miss Westgate's Alameda studio on November 25, when the following program was given. The trio comprises Elizabeth Westgate, piano; Charles H. Blank, violin, and Hawley B. Hickman, violoncello.

Trio in G majorHaydn
Sonata for piano and violin, op. 100Dvorak
Songs—

*Twas AprilNevin
Three Green Bonnetsd'Hardelot
Arioso (I Pagliacci)Leoncavallo
PizzicatoGodard
MelodieSinding
Minuet (from the Military Symphony)Haydn

EVA NAVONE PROVOST.

Famous Artists at San Francisco's Festival.

The first open-air festival of song was given in San Francisco on Christmas Eve before a multitude of 100,000. The principal attractions were Kubelik, the great violin virtuoso, and Bispham, the famous baritone. Madame Tetrassini, the celebrated prima donna, sent a message, which together with the statements of Kubelik and Bispham are herewith reproduced from the San Francisco Examiner of December 25. Mr. Kubelik said:

"Remarkable! Marvelous more correctly expresses it. When I stepped upon the platform that had been arranged for me tonight and faced that great throng of people, I appreciated for the first time the inspiration that Madame Tetrassini received a year ago when she was given that great ovation by your populace. I must confess that for a moment tonight, and it seemed much longer, I was bewildered. Then I heard Ludwig Schwab's first notes on his piano, and gripping my violin. I launched forth in 'Ave Maria.' I had played it in the afternoon, but I doubt if I played it then as I did tonight. I had chosen 'Ave Maria' because I believed the Schubert-Wilhelmj creation was in accord with the Christmas night ceremonies. And I believe all musical enthusiasts agreed with me. As I played last night my mind constantly reverted to my country land. I thought of the lovers of music at The Prague, a few miles from my own home, and before I had left the midst of that great gathering in front of the Examiner office I had planned in my mind a similar affair which I will undertake when I return home from my South American tour.

"In my eleven years' experience, which includes four tours of the world, and performances in every climate, I have never experienced anything like the affair tonight. It was the first outdoor concert I had ever participated in and I doubt if another anywhere in the great world would impress me so deeply. The event was successful in every detail. It carried to the Examiner a high commendation for its enterprise. It was a world wide advertisement of your glorious climate and your great State and city. It gloriously bespoke of the Christian spirit of your citizens and made a convert to all that you are proud to assert in me, your humble but ever appreciative servant."

David Bispham said: "I consider this evening the most extraordinary artistic event of my life. To have been able to sing in your wonderful city, under such climatic conditions, before such an enormous gathering of highly intelligent, music-loving people, was truly inspiring, and I wish to extend to that audience, one and all, my heartfelt thanks for their kindness in encoring my song. I have sung before many enormous audiences and under soul-stirring conditions, but never before have I sung before a greater audience nor under such circumstances. It was a magnificent triumph, and I owe thanks to the Examiner for having given me the opportunity to contribute my share to it."

Luisa Tetrassini wired as follows: "I wish, through you, to express my thanks to President Moore and the Panama-Pacific Exposition directors and the people of San Francisco for their kind wishes to me on this anniversary of the great Christmas Eve open air concert at which it was my glad privilege to sing a year ago. I also wish to express to the Examiner my delight in their energy and thoughtfulness in preparing such a wonderful program for this year and seeking to make the concert an annual event, at which the great artists of the world may be able to appear in the future, if they are fortunate enough to be in San Francisco at Christmas time.

"It has long been my thought that San Francisco was the ideal place for singing in the open air in the winter season, and now that you have again demonstrated that it can be done I hope that San Francisco will make the Christmas Eve concert a permanent municipal institution."

Mr. and Mrs. A. K. Virgil in Pittsburgh.

Mr. and Mrs. A. K. Virgil are in Pittsburgh giving a series of special lecture-recitals arranged by Robert A. Morrow.

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The Adventures of Don Keynote

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THE KNIGHT TALKS WITH JOHN D. ROCKEFELLER.

"Sir," said Don Keynote to the rich man, "it is a pleasure to meet a king, even if he is only an oil king."

"The pleasure is mine, I assure you," replied the genial golfer with his customary cordiality, "and as for being a king, why,—eh,—well, you know, I am descended from an English king. You probably read in the Evening Journal that Henry II has the honor of being my ancestor,—at least he had the honor, for the poor old man died some time ago."

"Well, well, well!" exclaimed the Don, giving his hand an extra shake, "and so you are a Plantagenet?"

"To a certain extent—eh, yes—I am somewhat Plantagenetic. If you climb my genealogical tree you'll find I'm one of the branches of the Henery Oak. A distant cousin of mine, Henry VIII, had much musical ability and might have written some popular songs if he had been blessed with matrimonial felicity."

"Are you musically inclined?" queried Don Keynote.

"Musical? Well, I should say so! I spend all my time,—spare time,—at composition. My recently finished cantata on the 'Legend of St. Petroleum' is a well-spring of liquid melody. I think I've struck oil,—I mean, succeeded this time. Some of my earlier works 'smell of the lamp,' to speak metaphorically."

"Good!" said the Knight, enthusiastically. "I am delighted to find an aristocrat of your distinguished lineage interested in so popular an art as music."

"I have sometimes thought the art unworthy of me," replied the great Sunday school teacher, "for it must not be forgotten that my ancestry is totally unlike that of the peasants, merchants, and adventurers who came over in the Mayflower. Dear me, no! I feel royal blood tingling in my veins, and it is a bloody nuisance.—I mean it is awkward living in a republic, as I do. Still, I must not be too proud of my family, for, as I said before, Henry VIII was a musical expert."

"I shouldn't let a trifle like that deter me from following my inclinations," replied the Don, consolingly. "Shakespeare says that 'Oil's well that ends well.'"

"Shakespeare was clever in his way, but he was no blue-blooded aristocrat," answered John D., sadly.

"Nor was Shakespeare a knight errant," added our hero.

"I'm sorry I must forego your courtly conversation," said the magnate, turning to go. "There is a number of company directors on the way to see me, and I must conduct a variety of legends for them. Good-bye."

Rappold Re-engaged for the Maine Festivals.

Because of the universal demand made by musical people of Bangor and Portland, Me., and the great chorus which appears in the Maine Festivals, Marie Rappold, of

the Metropolitan Opera Company, has been re-engaged for the Maine Festivals next October. This prima donna sang in the festivals of 1910, and by the beauty of her voice and amiable and agreeable personality captured the musical hosts of the Maine cities and, above all, the members of the chorus who were inspired by the Rappold voice and manner.

Kubelik En Route to Victoria, B. C.

The accompanying photograph shows Jan Kubelik, the great Bohemian violinist, and Mr. Powell, his European



MESSRS. KUBELIK AND POWELL.
En route to Victoria and Vancouver.

representative, en route to Victoria and Vancouver, B. C. The artist is having tremendous success on his Pacific Coast tour.

"Vera Violetta," a sparkling operetta, is packing the Winter Garden nightly in New York. The music is by Edmund Eysler, and the libretto is from the prolific pen of Leonard Lieblich.—Montreal, Can., Star.

Whitmer Compositions Enthusiastically Received.

T. Carl Whitmer, director of the School of Music connected with the Pennsylvania College for Women, at Pittsburgh, gave his second annual recital of original compositions recently with great success. Mr. Whitmer was assisted by Sue Harvard, soprano; Alice Dacre Butterfield, mezzo-soprano; Charles Edward Mayhew, baritone, and F. J. Brosky, violin.

The Pittsburgh Dispatch said:

Miss Harvard opened the program with "My Lord Comes Riding" and "Ah! Love, But a Day." The former is one of the most interesting of Mr. Whitmer's songs and was beautifully given by Miss Harvard, who has a voice of unusual charm and sings with an abundance of expression and style.

Miss Butterfield has been blessed with a voice of compelling sweetness and sang "Floating Weather," "A Song" and "Song from Pippa Passes" in a thoroughly satisfactory style. Mr. Mayhew is a singer of splendid ability and had committed to memory his songs, which included the difficult and dramatic "Nausica," in which he displayed a rare musicianship.

One of the gems of the evening was the sonata for violin and piano played by Mr. Whitmer and Mr. Brosky, a comprehensive review of which would be impossible after a first hearing. Needless to say it was given with the finish one would expect from two such artists.

A New Tribute to Bispham.

In the course of an entertaining article on the art of David Bispham, the San Francisco Evening Post terms the baritone "the most distinguished singer of the day." Continuing, the article says:

This may seem a bold statement, but the fact remains that there is not before the public today a more admirable master of the vocal art. Bispham was wise enough to leave grand opera before the exactions of Wagner had despoiled his voice; he now devotes himself to taking the best possible care of his splendid gift, not only conserving it but improving it, so that today there is not a better example for the younger singer than to study Bispham's control, nor, indeed, a more delightful exemplar of bel canto for the auditor.

Bispham is rendering the American composer, the American teacher and the English language a great service. In one of the several little prefaces he gave to his songs at his recent recital he spoke strongly of the English language and its value for singing purposes when properly enunciated. It is a sort of snobbery, he said moreover, to think that a man because he is an American cannot be an artist, and ridiculous to imagine that one must go abroad to get a musical education.



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BROOKLYN

BROOKLYN, January 8, 1912.

Haydn's G major symphony will be played by the Boston Symphony Orchestra in Brooklyn, Friday night of this week. Josef Hofmann, the soloist, is to be heard in Chopin's F minor concerto. Georges Enesco's orchestral suite, No. 9, and some excerpts from Berlioz's "Damnation of Faust" complete the offerings for the night.

Katharine Goodson will be greeted by many smiling and youthful faces when she plays in Brooklyn on Saturday afternoon of this week with the New York Symphony Orchestra in the third of the season's concerts for young people. Miss Goodson plays the Saint-Saëns concerto in G minor. The remainder of the program is also devoted to French composers—Berlioz, Franck, Debussy and Chabrier.

Last evening, Tuesday, the Tonkünstler Society presented the following program at Memorial Hall:

Sonata for violoncello and piano (D minor, op. 22)...Ludwig Thuille
Gustav O. Hornberger and Alex. Rihm.
Duo for violin and viola, with piano accompaniment (A major, op. 105)...Philipp Scharwenka
Louis and Henry Mollenhauer, accompanied by Alex. Rihm.
String quintet (E minor, op. 8)...Niels W. Gade
Louis Mollenhauer and David H. Schmidt, Jr. (violins),
Henry Mollenhauer and Carl H. Tollefsen (violas),
Gustav O. Hornberger (violinello).

Harold Bauer's recital in the Music Hall of the Academy of Music Tuesday evening, January 16, is under the auspices of the Brooklyn Institute. The pianist plays the Bach toccata in D major, Schumann's "Symphonic Etudes," some Chopin numbers, a Gluck melody transcribed by Sgambati, and the Liszt "Mephisto" waltz.

The Liszt centennial concert under the joint auspices of the Brooklyn Institute and the Brooklyn Arion takes place at the Academy of Music Thursday evening, January 11. The program was previously published in this column. Arthur Friedheim and Caroline Mihr-Hardy are the assisting soloists. Mr. Friedheim is to perform the

Reed Miller's "Messiah" Successes.

Reed Miller has probably sung in "The Messiah" more frequently this season than any American tenor, two notable successes being in the metropolis and Philadelphia. Five notices read:

Reed Miller sang "Comfort Ye" and "Every Valley" so exquisitely that few listened unmoved.—Telegram.

Mr. Miller is pre-eminently an oratorio singer, who made his arias count for their full value. His voice is not the most powerful, but it is lyric, of excellent quality, and he sings with feeling and understanding.—Mail.

Reed Miller has a fine tenor voice which he employed with the assurance of a veteran, and the dexterous flexibility of his delivery of "Every Valley" and "Thou Shalt Break Them" was roundly and deservedly applauded.—Philadelphia Ledger.

Mr. Miller was in excellent voice and his rendition showed thorough command both of the technical difficulties and dramatic qualities of the music. His singing of "Thou Shalt Break Them" was particularly spirited and effective.—Philadelphia Press.

In Reed Miller, tenor, Philadelphia was given a real treat. His first solo, "Comfort Ye," was sung so beautifully that chorus and audience alike accorded him an ovation. His voice is not only of fine quality, but he is trained to more than ordinary facility of execution. With this he imparts to the text intelligence and meaning, delivered in ideal enunciation, that stamp him as a real artist.—Philadelphia Record.

Ivins Reception to Heinemann.

Edith Ivins' Sunday reception in honor of Alexander Heinemann, at the handsome Ivins apartments, 125 West Fifty-eighth street, New York City, was attended by many musical and society folk, crowding the place. Mr. Heinemann sang several times to the great delight of the guests, Herr Mandelbrod, his own accompanist, playing for him. Miss Ivins, who has a dramatic soprano voice of much expressive beauty and sings with animation and enthusiasm, sang classic and modern songs. Her "Year's at the Spring," by Beach, was particularly thrilling. Among the guests were Emmy Destinn, Dinah Gilly, M. de Segura, Mr. and Madame Mattfeld, Alfred Hertz, Josef Stransky, Louis Blumenberg, R. E. Johnston, Max Spicker, E. de Pirani, Victor Hollaender, Adriano Ariani, Mr. and Mrs. G. Aldo Randegger, Sergei Klébanski, Count and Countess Fabri, Emma Thursby, G. van Rensalaer Shiel, Clara Louise Kellogg-Strakosch, Signor Sorrentino, Charlotte Lund, Mr. and Mrs. Wilfred Klamroth, Signor Buzzi-Pecchia, Mr. and Mrs. Herbert Witherspoon, Mr. and Mrs. F. W. Riesberg, Kitty Cheatham, Mr. and Mrs. Henry W. Puiner,

Liszt concerto in E flat and a group of soli; Madame Mihr-Hardy sings the Liszt setting for "Die Loreley."

M. H. Hanson, of the Concert Direction M. H. Hanson, of New York, has planned a musical surprise for the United German Choral Conductors' Union. The members and guests are to assemble at Imperial Hall, 360 Fulton street, Sunday evening, January 14.

The Figue Musical Institute at 128 De Kalb avenue, gave one of its delightful pupils' concerts Saturday evening, January 6. The music for the night was presented in the following order, Carl Figue himself assisting at the second piano in the concerted numbers:

Sonata, op. 27, No. 2, MoonlightBeethoven
EroicaLiszt
Hazel Carpenter.
Convien Partir (The Daughter of the Regiment)Donizetti
JuneBeach
Laura Upperco Newton.
Capriccio BrillantMendelssohn
Clara Heckerling.
Orchestral accompaniment on second piano.
The LakeFigue
Rose of SevilleBehr
Henry Krieger.
Album LeafFigue
Dance CapriceFigue
Clara Gretsch.
O, My Heart Is Weary (Nadeshda)Gorins Thomas
A Banjo SongHomer
Anna Treckmann.
God Guard Thee, LoveFigue
Fantasy on song from Trumpeter of Sakkingen.
Second WaltzGodard
Lena Kirschenmann.
AufschwungSchumann
Warum?Schumann
GrillenSchumann
Rheingold IdylWagner-Figue
Jennie Gould.
Ah, Fors e Lui (Traviata)Verdi
Chanson ProvençalDell' Acqua
Millicent Jeffrey.
Concerto, D minor, first movementRubinstein
Orak Trull.
Orchestral accompaniment on second piano.

Paul Dufault, Mr. and Mrs. H. B. Vanderhoef, Mr. and Mrs. William M. Ivins, Mr. and Mrs. George R. Sheldon, J. Frank Aldrich, Bella Alten, Major G. Creighton Webb and Mr. and Mrs. Samuel W. Fairchild.

Parlow-Consolo Sonata Recitals.

Kathleen Parlow and Ernesto Consolo are to unite in three sonata recitals for violin and piano, at the Hotel Astor, Wednesday evenings, January 24, 31 and February 7. The concerts are to take place in the North ball room. The programs will be made up from works by Mozart, Brahms, Saint-Saëns, Grieg, Goldmark, Cesar Franck, Richard Strauss, Vincent d'Indy and Mrs. Beach. If the engagements of the artists permit, they may give a second series of evenings devoted wholly to works of Beethoven.

Ysaye at Marseilles.

MARSEILLES, December 23, 1911.

Ysaye had a remarkable success here at a concert yesterday, which gave the Marseilles musical people the real thrill. He was stopping at the Grand Hotel, which I reached just after his departure for Lyon. He had to reject a re-engagement for next season here on account of his American engagement. He was in fine form and so was his associate at the concert, Raoul Pugno.

RIVIER.

Praise for Sachs-Hirsch.

In commenting upon the pianistic ability of Herbert Sachs-Hirsch, the sixteen year old member of the Mary Garden Concert Company, the Hartford Daily Times said:

Three Chopin numbers by Herbert Sachs-Hirsch gave an excellent idea of the talents of that young gentleman. His execution was faultless. His playing was one of the most enjoyable features of the evening, especially the familiar Liszt Hungarian rhapsody, in which he seemed to grasp the full significance of the famous composer and the rollicking spirit of the number.

Irene Scharrer Plays.

At a concert given at Stamford Hill, England, December 18, Irene Scharrer, the pianist, played:

Moonlight sonataBeethoven
LiebestraumLiszt
Scherzod'Albert
Etude, G flatChopin
Ballade, A flatChopin
Feuille d'AlbumSchlesinger
Rhapsodie, No. 13Liszt

CONCERT RECORD OF SONGS BY SOME OF OUR BEST AMERICAN COMPOSERS.

Mrs. H. H. A. Beach.

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Ah, Love, but a Day.....Miss Edith Castle, Manchester, N. H.
Ah, Love, but a Day.....Madame Shanna Cumming, Trenton, N. J.
Ah, Love, but a Day.....Miss Charlotte Lund, New York City
Ah, Love, but a Day.....Mrs. Alice H. Stevens, West Roxbury, Mass.
Exaltation.....Miss Marie Stoddard, New York City
Eile et Moi.....Miss Katharine Lincoln, New York City
Night.....Mrs. Grace Bonner Williams, Boston
The Year's at the Spring.....Miss Bernice Case, Brooklyn
The Year's at the Spring.....Miss Tenie Murphy, Minneapolis
The Year's at the Spring.....Miss Marian L. Belcher, Brockton, Mass.
The Year's at the Spring.....Miss Norma L. Smith, Hartford, Conn.

G. W. Chadwick.

The Danza.....Miss Lilla Ormond, New York City
The Danza.....Madame Rosa Linda, Newark, N. J.
The Danza.....Mrs. Hildegard Hoffman-Huss, Gaffney, S. C.
The Danza.....Gardner Lamson, New York City
Northern Days (From "Two Folk Songs")
Gardner Lamson, New York City
Allah.....Gardner Lamson, New York City
Sweetheart, Thy Lips.....Miss Alice Nielsen, Boston
The Rose Leans Over the Pool
Miss Edith Castle, Manchester, N. H.
The Jacquemint Rose
Miss Alice H. Stevens, West Roxbury, Mass.

Habel W. Daniels.

Villa of Dreams.....Mrs. Hildegard Hoffman-Huss, Gaffney, S. C.
Villa of Dreams.....George E. Hills, Boston
Daybreak.....Reinald Werrenrath, Brookline, Mass.
Daybreak.....Lambert Murphy, Manchester, N. H.
Daybreak.....Lambert Murphy, New York City
Daybreak.....John E. Daniels, Windsor, Vt.
The Fields o' Hallyclare.....John E. Daniels, Windsor, Vt.
Starlight.....John E. Daniels, Windsor, Vt.
The Call of Spring.....Lambert Murphy, Walpole, N. H.
In the Dark.....Miss Elizabeth Tudor, Brooklyn
In the Dark.....George Dean, Kansas City
In the Dark.....Mrs. Bertha O. Davis, Bradford, Mass.
The Lady of Dreams.....Mrs. Bertha O. Davis, Bradford, Mass.
The Lady of Dreams.....Miss Rachel Kearns, Boston

Arthur Foote.

Requiem.....Stephen Townsend, Wollaston, Mass.
Once at the Angelus.....Miss Nellie Widmann-Blow, San Francisco
Once at the Angelus
Miss Anna Miller Wood, Grand Rapids, Mich.
An Irish Folk Song.....Miss Anne Miller Wood, Grand Rapids, Mich.
O Swallow, Swallow, Flying South
Miss Anna Miller Wood, Grand Rapids, Mich.
I'm Wearin' Awa'.....Leon Rains, Dresden, Germany
The Eden Rose.....Clifford Lott, New York City
Love Me If I Live.....Clifford Lott, New York City

Henry K. Hadley.

Sebek Hetep (Egyptian War Song).....Albert Boroff, Chicago
Sebek Hetep (Egyptian War Song)
Heinrich Meyn, Oteora Park, The Catskills
Sebek Hetep (Egyptian War Song).....Lowell Redfield, San Francisco
The Swing.....Miss Grace F. Homstead, Seattle

Bruno Huhn.

Invictus.....Reinald Werrenrath, Beverly Mass.
Invictus.....Carl Morris, Martinsville, Ind.
Invictus.....Paul Dufault, New York City
Invictus.....Claude Cunningham, Richmond, Va.
Invictus.....Royal Dadmun, Bangor, Me.
Invictus.....Charles Tamme, Newark, N. J.
Invictus.....Charles E. Lutton, Chicago
Invictus.....Franz Otto, Dubuque, Ia.
Invictus.....E. H. Schwarz, Chicago
A Proposal.....Miss Virginia Listermann, Chicago

Margaret R. Lang.

Day is Gone.....Miss Edith W. Griswold, New York City
Out of the Night.....Mrs. Delphine Marx, Portland, Ore.
The Sandman (from op. 30, "Songs for Lovers of Children")
Miss Rose F. Gaynor, Des Moines

Frank Lynes.

I Love and the World is Mine
Miss Harriet C. Westcott, Cambridge, Mass.
He Was a Prince.....Mrs. Bartinger, St. Louis
'Twas My Heart.....Mrs. Henry Harriman, Seattle
A Bedtime Song.....Mrs. Henry Harriman, Seattle
The Star of Day.....William F. Hughes, Seattle

J. W. Metcalf.

Hark, As the Twilight Pale (Persian Serenade)
Leon Rice, Newark, N. J.
Hark, As the Twilight Pale (Persian Serenade)
Miss Doris Schnabel, Berkeley, Calif.
White Nights.....Miss Marie Scobee, Salt Lake City
Absent.....Miss Lula M. Hamner, Alabama Central Female College
Absent.....J. Wesley Kiernan, Everett, Mass.

Edna Rosalind Park.

A Memory.....Miss Katherine Lincoln, Des Moines
A Memory.....Miss Ethelynde Smith, Portland, Me.

BOSTON

Phone 5554 B. R.
86 GAINSBORO STREET,
BOSTON, MASS., January 6, 1912

Steinert Hall, filled to the last seat, was the unusual feature of the piano recital given by Rudolph Ganz on New Year's Day, when he played the following interesting program:

Variations on a theme by Bach (Weinen, Klagen) Liszt
Sonata in F minor (Appassionata), op. 57 Beethoven
Prelude in G flat Liszt
Serenade in G flat Liszt
Song without words Mendelssohn
Scherzo, E minor Mendelssohn
Marche fantastique, op. 10 Ganz
Melodie in G, op. 10 Ganz
Etude caprice, op. 14 Ganz
Fantasie in F minor Chopin
Two Polish Songs—

Mädchen's Wunsch Chopin-Liszt
Meine Freuden Chopin-Liszt
Rakoczy March Liszt

With Mr. Ganz, unlike many other pianists, there is no one particular thing that can be singled out for praise, since each and every detail is so carefully conceived and woven into the perfect whole. There is no cloying sentimentality nor emotional tonal appeal. Each composition is played clearly, simply, with just the necessary effects to bring out its import, and then left to be judged on its own merits. And after all that is the broadest and highest form of art. In this respect Mr. Ganz's playing is but an indication of himself, of his delightful charm of manner and his absolute lack of egotism. Rarely, if ever, does one find a great artist so broad minded in every way and so approachable. As a composer, also, Mr. Ganz displayed originality of fancy combined with elegance and finish of workmanship. The pieces by Blanchet, too, which he introduced at this concert were found to be effective and melodious.

For the eleventh series of concerts arranged by Julia A. Terry at Fenway Court on the afternoons of January 15, 22 and 29, the following artists have been engaged: Alice Nielsen, soprano; George Proctor, pianist; John MacKnight, flutist; Mrs. Henry Russell (in every recital accompanied by her husband, Director Russell); Francis Rogers and the American String Quartet.

A new venture in Boston's musical circles is the Composers' Recital, which will take place in Jordan Hall, January 27. This recital, the first of a series given under the auspices of the Boston Music Company, is primarily designed to make known the recent or unfamiliar compositions of more or less well known composers. At this first recital the composers happen to be all resident musicians so that they can perform their own works or share in the performance of them, while the other artists taking part will be resident singers and virtuosi whose talents are not

as widely known as they deserve to be. Following is the program in full:

Sonata, op. 4, for piano Shepherd
Played by the composer.

Sonata, op. 1, for violin and piano Converse
Miss Collier and the composer.

Songs with piano Eichheim
The Heart of the Woman. (W. B. Yeats.)
When the Dew Is Falling. (Fiona Macleod.)
Across the Silent Stream. (Fiona Macleod.)
Aedh Wishes His Beloved Were Dead. (W. B. Yeats.)
Mrs. Law.

Five piano pieces Gehbard
Intermezzo.
Etude Melodique.
Impromptu.
Gavotte.

Etude in A minor (Cascades).
Played by the composer.

Reverie Strube
Air de Ballet—Barcarolle Adamowski
Caprice Espagnol (transcribed from Ketten). Loeffler
Miss Collier.

The second of the Longy Club concerts held at Jordan Hall on the evening of January 1 gave much pleasure to an audience of fair size, which showed itself warmly appreciative of the highly artistic playing both of the members of the club and the assisting artists.

Beginning January 13 a series of operatic lecture recitals, illustrated by leading artists of the Boston Opera Company, will be given on consecutive Saturday afternoons under the auspices of the Boston University music department, in charge of Prof. John P. Marshall. Among the operas to be discussed will be Wolf-Ferrari's "Secret of Susanna," Franchetti's "Germania," Aubert's "Forêt Bleue" and Massenet's "Werther," all to be presented at the Boston Opera House this season. The first lecture, appropriately enough, will be on "Pelleas et Melisande," which has its initial production at the Boston Opera House on Wednesday, January 10.

Lilla Ormond's song recital announced for Thursday, January 4, at Jordan Hall has been postponed until the afternoon of Monday, February 5.

The first of the Cecilia Society concerts will take place at Symphony Hall, January 25, when Berlioz's "Damnation of Faust" will be given by the Cecilia Chorus and Boston Symphony Orchestra, assisted by the following quartet of artists: Alice Nielsen, George Hamlin, Herbert Witherspoon and Leverett B. Merrill.

At the meeting of the Thursday Morning Musical Club held at the home of Mrs. Stephen S. Townsend January 4, Anna Miller Wood, contralto, gave two groups of

songs, the first consisting of German and English pieces by Foote, MacDowell, Reger and Wolff, and the second a group of French songs, Jessie Davis accompanying. Right here it may be said that a morning musicale is always a most severe test for any singer, since the hour and the atmosphere of such a gathering are not conducive to one's most inspired work, though in this particular case there is no cause for apology since Miss Wood's lovely voice and fine musical taste were in no way impaired either by the hour or the atmosphere. Her work in both song groups was most artistic and elegant, in respect to diction and interpretation as well as vocal certainty. Miss Davis accompanied in her customary skillful and sympathetic manner.

On the evening of Friday, January 26, the Boston Music School Settlement will give its regular monthly concert, when the music of France and England will be illustrated by Nina Fletcher, violinist; Mary Fletcher, contralto; Anita Davis Chase, soprano, and Jessie Davis, pianist.

Bostonians will have an opportunity to hear Elena Gerhardt, renowned in Europe as a lieder singer of the first rank, on January 12 at Jordan Hall, when she will give her first recital in this city.

An interesting incident occurred at the close of the last meeting of the Junior MacDowell Club, January 2. Two young pupils of the Faelten Piano School, Constance and Claire McGlinchey, were noticed in the audience by one of the members of the MacDowell Club and were invited to play. The impromptu program which they presented was as follows:

To a Waterlily MacDowell
To a Wild Rose MacDowell
Fantasie-Polonaise, op. 106 Raff
Constance McGlinchey.
"From an Indian Lodge" MacDowell
Gavotte fantastique Mrs. H. H. A. Beach
Claire McGlinchey.

At the particular request of the audience the pieces marked with a star were played in any key, this being a special feature of the training at the Faelten School.

The engagement has been announced of Benedict Fitzgerald, the young Boston pianist, recently returned from three years of study and concert work in Germany, to Erni Schuelle of Neumarkt, Silesia.

The twelfth pair of concerts by the Boston Symphony Orchestra, January 5 and 6, brought a splendidly impressive performance of the Bruckner seventh symphony by the orchestra, and the Chopin piano concerto played by Josef Hofmann, the soloist of these concerts. The next concerts, on January 19 and 20, following the orchestra's New York trip, will enlist the solo services of Concertmaster Anton Wittek in the Brahms violin concerto.

Nina Fletcher, violinist, assisted by Alfred De Voto, pianist, gave the following program at her recital in Steinert Hall January 6 before a fairly sized and warmly enthusiastic audience: Handel, sonata D major; Lalo, "Symphonie Espagnole"; Dubois, adagio; Bron, berceuse; Guiraud, caprice. Miss Fletcher, though still a very young artist, displayed both authority and poise in her interpretations, while her tone of sonorous and beautiful quality is particularly adapted to those compositions requiring sustained legato playing. Her execution, though oftentimes brilliant, is still lacking in fleetness, a fault, however, which time and further study will undoubtedly overcome. All in all, a brilliant future is predicted for this young artist.

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Alma Gluck and Cecil Fanning Sing Old Songs.

Alma Gluck, of the Metropolitan Opera Company, and Cecil Fanning, the concert baritone, were the artists who appeared last Thursday morning in the musicale given at the Hotel Plaza in the series entitled "Chansons en Crinoline," which are managed by Mrs. Hawkesworth. The stage was set to represent a colonial scene—cottage and garden; real trees were effectively used to complete the

Madame Gluck was assisted at the instrument by Kurt Schindler. The program of old songs follows:

Her Bright Smile Haunts Me Still.....W. T. Wrighton
Come Where My Love Lies Dreaming.....Stephen C. Foster
Cecil Fanning.

She Wandered Down the Mountain Side.....Clay
Beware!C. Moulton
Alma Gluck.

When You and I Were Young, Maggie.....J. A. Butterfield
Billy BoyEdward L. White
Nellie Was a Lady.....Stephen C. Foster
De Camptown Races.....Stephen C. Foster
Cecil Fanning.

RosebushFaustina Hassa Hodges
You're Fooling Me.....C. E. Cohen
My Old Kentucky Home.....Stephen C. Foster
Grandma's AdviceM.
Alma Gluck.

War songs—
Maryland, My Maryland.....Dan Emmett
Dixie Land.....Cecil Fanning.

Old Folks at Home.....Foster
Kingdom ComingHenry C. Work
Alma Gluck.

Duets—
Dost Thou Love Me, Sister Ruth?.....John Parry
Whispering HopeAlice Hawthorne
Madame Gluck and Mr. Fanning.

Not only by their beautiful voices, but by the purity of their enunciation, did these young singers delight the fashionable throng assembled to hear them. Some of the songs were accompanied by gestures. Mr. Fanning was very happy in his rendition of the numbers entitled "War Songs" and "De Camptown Races," by Stephen Foster. Madame Gluck brought into play her mimic powers in such songs as "Beware" and "Grandma's Advice."

Encores were demanded, too. Mr. Fanning sang "Pop Goes the Weasel" by request, and he sang it in a way that "brought down" the house as he did last season when he was heard in the same ballroom under the same auspices.

Madame Gluck was compelled to sing extra numbers, and she remained within the realm of old-time music by singing "Comin' Through the Rye" and "Home, Sweet Home."

The order of singing the final duets was changed. "Whispering Hope" was given first and then followed "Dost Thou Love Me, Sister Ruth," which the soprano and baritone acted as well as sang. This number had to be repeated.

The musicale was under the patronage of the following leaders of New York society: Mrs. Henry A. Alexander, Mrs. Caroline B. Alexander, Mrs. John W. Alexander, Mrs. John Turner Atterbury, Mrs. Francis McNeil Bacon, Jr., Miss Bigelow, Mrs. John R. Drexel, Mrs. Stuyvesant Fish, Mrs. Ben Ali Haggin, Mrs. William P. Hamilton, Mrs. J. Horace Harding, Mrs. J. Borden Hariman, Mrs. Arthur Curtiss James, Mrs. Walter James, Mrs. Seth Low, Mrs. Ludlow, Mrs. John J. Mason, Mrs. Stanley Mortimer, Mrs. Henry Norcross Munn, Mrs. Henry Parish, Jr., Mrs. John E. Parsons, Mrs. Moses Taylor Pyne, Mrs. George G. Riggs, Mrs. Archibald Rogers, Mrs. Douglas Robinson, Mrs. James Roosevelt, Mrs. George R. Sheldon, Mrs. Charles Steele, Mrs. Frederick T. Van Buren, Mrs. Samuel H. Valentine, and Mrs. Charles F. Watson.

Elena Gerhardt's American Debut.

Elena Gerhardt, the German lieder singer, made her debut in America yesterday (Tuesday) afternoon at Carnegie Hall. The program, which follows, will be reviewed in THE MUSICAL COURIER next week:

Das Meer hat seine Perlen.....Franz
Die Forelle.....Schubert
An die Musik.....Schubert
Wohin?.....Schubert
Romanze aus Rosamunde.....Schubert
Erk König.....Schubert
An die Nachtigall.....Brahms
Vergebliches Ständchen.....Brahms
Immer leiser wird mein Schlummer.....Brahms
Schwalbe sag' mir an.....Brahms
Sapphische Ode.....Brahms
Der Schmied.....Brahms
Morgen.....Strauss
Wiegenlied.....Strauss
Nimmersatte Liebe.....Wolf
Auf einer Wanderung.....Wolf
Storchensbotschaft.....Wolf
Der Freund.....Wolf

Gaetano S. de Lucca, tenor, recently from Europe, is established at 36 West Forty-sixth street. Caruso's teacher indorses him, as well as leading professors of music in Naples, at Milan, and elsewhere.



CECIL FANNING IN THE UNIFORM OF A WEST POINT CADET.

effect of out-of-door life. Madame Gluck wore a white frock ruffled, with the hoop skirt design like that worn by the great-granddaughters of the present generation; a garden hat with pink roses and some strands of black



ALMA GLUCK.

velvet enhanced the charm of the old costume. Mr. Fanning appeared in the uniform of a West Point cadet. When the curtain rolled back, the two young singers, in romantic pose, Mr. Fanning standing erect as a soldier and Madame Gluck seated on a rustic bench, were pelted with flowers by occupants of the boxes close to the stage. The piano was hidden by trees. Mr. Fanning had his faithful accompanist, H. B. Turpin, to play for him, while

OLIVE MEAD QUARTET CONCERT.

It is commonly stated in analytical notes that Schumann is not himself when writing for stringed instruments, and that it is only in those works written for the piano alone or in combination with other instruments that one hears the real Schumann. If, however, there are any shortcomings in the Schumann A minor quartet for two violins, viola and cello the Olive Mead Quartet succeeded in concealing them at their concert on January 3 in Rumford Hall. In fact, it was a delight to hear a work without the familiar tone of the ubiquitous piano. Thank you very much, Robert Schumann, for leaving the piano out! The playing of the ladies in this work, as, indeed, in all the three numbers on the program, showed careful rehearsal under the direction of someone capable of intelligently interpreting the various styles. The adagio of the Schumann work was unfortunately marred by the entirely uncalled for thud and clack of steam pipes in the wall. Not only did the pipes join in, but they added insult to injury by not keeping time "in a sort of runc rhyme."

The "Andante Cantabile" from Tchaikowsky's quartet, op. 11, was most sympathetically played.

But the principal work on the program was Mozart's lovely quintet for clarinet, and the four stringed instruments. Age cannot wither it, nor custom stale its infinite variety. The performance of the quintet was beyond reproach, not only with regard to the perfection of the ensembles, attacks, nuances, but to the tone quality of the instruments. A less accomplished violinist than Olive Mead could hardly fail to produce a fine tone from such an exquisite specimen of the workmanship of Stradivarius. In the hands of Olive Mead herself it proclaims its distinguished origin in every note the player coaxes from it. Lillian Littlehales is fortunate in having that glorious Guadagnini cello at her disposal. The A string of such an instrument has the most human tone of any sound producer yet devised by the wit of man, and Lillian Littlehales has had the training and the experience necessary to command the tone of her instrument at will.

Vera Fonaroff, the second violinist, and Gladys North, who plays the viola, complete this well balanced organization. The clarinet on this occasion was most admirably played by Henry Leon Leroy, who not only played the notes in a flawless manner, but played them with a beauty of tone and a perfection of intonation that were impossible on the imperfect clarinets of Mozart's day a century and a quarter ago.

Song Recital by Charles W. Clark.

'Charles W. Clark, baritone, made his first appearance in America this season in a recital at the Music School Settlement, New York City last Wednesday evening. He was warmly received and sang most artistically. Some of the German and French songs he was compelled to repeat. At the end of the program his hearers became so enthusiastic that he was compelled to sing another French song. He also sang very effectively the songs by Blair Fairchild, an American composer. Appended is the program:

Der Arme Peter.....	Schumann
Frühlingsnacht.....	Schumann
Ich Grolle Nicht.....	Schumann
Wie bist du, meine Königin.....	Brahms
Verrath.....	Brahms
Baghdad Lover (Song Cycle).....	Fairchild
O Queen of Beauty.	
The Praises of Her Beauty.	
If One Should Ask.	
So Much I Love.	
What Morn' Shall Find Thee.	
The Myrtles of Damascus.	
Serenade.	
O Tomb!	
La seule branche de lilas.....	Labori
Je vous verrai toujours.....	Labori
Chanson (1785) (Robespierre).....	Labori
Chanson des cueilleuses de lentisques.....	Ravel
Tout Gail.....	Ravel
Der Nöck.....	Loewe
Hinkende Jamben.....	Loewe
Der Mummelsee.....	Loewe
Erlkönig.....	Loewe

Riheldaffer Activities.

Grace Hall-Riheldaffer, the Pittsburgh soprano, has just returned from a three weeks' tour of the Southwest, which included recitals at four State Normal schools. So successful were her appearances that in several places she was re-engaged to appear during her spring tour in March. Since her return she has filled a three days' engagement with the Teachers' Institute at Uniontown, Pa. A concert was also given under her direction before the Men's Club of the Eighth U. P. Church, Allegheny, this being her third annual appearance before the club.

Cottlow Booked at Victoria, B. C.

Manager E. S. Brown announces two new engagements for Augusta Cottlow, the noted pianist, one at Victoria B. C., to fit in with her Pacific Coast tour, and following

her appearance with the Seattle Philharmonic Orchestra. The other new booking is during the first week in April, at East Orange, N. J., on her return from an extensive tour in the South, and previous to her New York recital.

Carlos Salzedo, Harpist.

Carlos Salzedo was born at Arcackon, France, April 6, 1885. His father, a noted singing teacher, was successively in Boreaux and Paris, and his mother was a fine pianist. Mary Christine of Spain, the queen mother, after hearing the boy play the piano, named him "Mon petit Mozart." At the age of six he entered the Conservatory of Bordeaux, where after three years of hard study he obtained the first prize in piano.

An impresario, attracted by the child's prodigious talent (he was then nine), strongly advised him to appear in public. The warm receptions he met with in the principal towns of France, Spain and Portugal did not satisfy his ambition, which was to study in Paris, and after a successful examination he became a pupil of the Paris Conservatoire.

Taking advantage of his stay in Paris to develop his musical aptitude, Mr. Salzedo began seriously to study the harp under Professor Hasselmans; and after another examination, became a student of this lovely instrument as well as of the piano, harmony, fugue and counterpoint.

Four years later, at the age of sixteen, Mr. Salzedo obtained simultaneously and unanimously the first prizes in



CARLOS SALZEDO.

piano and harp, the latter being shared by Ada Sasoli. It is interesting to note that such a double success for a pupil was never known before in the history of the academy. After a few weeks of necessary and absolute rest, compelled by his arduous labors, Mr. Salzedo opened the Parisian winter season with a brilliant concert at Colonne's, and again had great success. Feeling, however, an irresistible desire to continue in concert, he resolved to devote the season to concerts in various halls, notably Salle Erard, and in other cities of Europe, where he met with very warm receptions.

In spite of these numerous tours, the young musician rapidly developed his taste for composition, and the director of the Conservatory admiring his capabilities, encouraged him to compose for the competitions of that institution. It was then that he produced those charming pieces which gave such satisfaction to the jury as well as to the pupils who played them.

Unfortunately, Mr. Salzedo found the strain too great, so after hesitating as to which of his instruments he would select, he decided in favor of the harp. Of pianists, he and his friends thought there were many, but few harpists were to be found. More than the piano the harp appeals to Mr. Salzedo, for between him and it there is a communion of thought. He feels that it repeats his feelings so well that one can quite understand why the name, "Le Kubelik de la Harpe," has been bestowed upon him.

When the manager of the Metropolitan Opera Company of New York offered him a position in the orchestra he accepted, realizing that his art could scarcely fail of appreciation in America, and at the same time afford him greater advantages for the furtherance of his aims.

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Emma A. Dambmann is not only recognized as an excellent contralto singer, but is well known as a voice builder. She has artist-pupils before the public here and abroad who are achieving a name for themselves. One of these is Lelia Royer, soloist of Vesella's Band, who will sing at the Hippodrome next Sunday evening, having appeared with the band in Philadelphia, Atlantic City and elsewhere. Madame Royer began her studies with Madame Dambmann in 1908, living at her teacher's home a year that her voice might be cared for daily. Following the decease of her husband in 1910 she returned to Madame Dambmann, determined to become a great vocal artist. She resumed daily lessons until within a month past, by which time Madame Dambmann had developed her into a true dramatic soprano. Her voice is so evenly placed that she can, without danger, make great demands upon it. With the aid of an operatic coach she is now preparing for grand opera. Before deciding on a coach for Madame Royer her teacher arranged for hearings before Victor Maurel, Oscar Saenger and Buzzi-Peccia, who were all most favorably impressed with her tone placement. Frances Stuart has accepted her, and is preparing her for grand opera without foreign study.

Emma Thursby's first Friday musical reception of the season, January 5, had as guest of honor, Josef Lhevinne, who had just appeared as soloist at the Philharmonic concert. Many of his personal friends were present to welcome him. The musical part of the afternoon was enjoyable, through the participation of Oriska Fuller, Rosalind Fuller, fresh from England. Their specialty is English folksong, some of it full of comic spirit. Some most interesting songs were sung by Heinrich Meyn which were greatly enjoyed, and two piano solos were played by Eleanor Altman. Alois Trnka played violin solos, accompanied by Mr. Leitner. Two of Miss Thursby's pupils sang, Josephine Burian, who sang several Bohemian songs, and Clara Cramer Strunk, Miss Voyacek at the piano. Mrs. Murray Ferris presided at the tea table. Among those present were: Mr. and Mrs. Gilbert Colgate, Mr. and Mrs. Samuel Thorne, Mr. and Mrs. Jonathan Thorne, Mr. and Mrs. Charles Bratton Stackpole, Mr. and Mrs. Charles Burnham Squire, Mr. and Mrs. Emil L. Boas, Mr. and Mrs. Lowell Thayer Field, Dr. Henry M. Ami, Dr. and Mrs. Louis Livingston Seaman, Mrs. Francis A. Dugro, Mrs. Alexander Crawford Chenoweth, Mrs. H. de Lavroff, Mrs. William Hunt Perry, Miss Mayher, Mrs. Condé, Mrs. Frank Burke Draper, Mrs. Michael Dreicer, Dr. and Mrs. Alfred Meyer, Mr. and Mrs. Henry Salem Hubbell, Mr. and Mrs. Ashton Jonson, Helen Farnsworth Mears, Parker H. Fillmore, Mary Mears, Sigismond Stojowski, Charles Benjamin Bishop, Mr. and Mrs. Wilson Shannon Dunn, Mr. and Mrs. Frederick Nathan, Mr. and Mrs. Charles I. Berg, Charles D. Lakey, Alice Lakey, Dr. and Mrs. Frank Northrup, Mr. and Mrs. J. Edgar Bull, Miss Hatch, Mrs. Augustus Pomeroy

Clarke, Mrs. and Miss Mathewson, Mr. and Mrs. von Lilienthal, Leonard M. Davis, Francesco Paolo Finocchiaro, Romaldo Sapio, Frederik Vaska and Mrs. William F. King.

At the Tuesday afternoon reception of the Women's Philharmonic Society, Amy Fay, president, the following artists were heard: Lorene R. Wells, soprano soloist at the Broadway Tabernacle, engaged by Andreas Dippel to create the role of Eunice in "Quo Vadis," in English; and Harold Johnson, tenor, with voice of rare lyric beauty, both singers being artist-pupils of W. Francis Parsons. Mrs. Wells sang the Prayer from "Tosca" and three songs by Parsons, and Mrs. Johnson sang "My Hope is in the Everlasting" (Stainer) and two songs by La Forge and Salter. Sophia von Wychelski, who brings the highest testimonials of her work in Texas as pianist and teacher, was the guest of honor. Any one wishing to join the chorus of the Women's Philharmonic Society can do so by applying to Elma R. Wood, 446 Manhattan avenue, New York City.

Tenor Paul Dufault's press notices following his recital at Carnegie Lyceum were most complimentary. Mr. Dufault has been engaged for January 16, Waldorf-Astoria Hotel concert, and February 3, East Orange, N. J.

Mary Jordan is now the solo contralto at Temple Emanu-El, Fifth avenue and Forty-fourth street, known as the largest and richest Jewish congregation in America. She was offered the spring tour with the New York Symphony Orchestra, but church and synagogue engagements here prevented. Madame Jordan is a pupil of Mr. and Mrs. John Dennis Mehan.

Charles Gilbert Spross has just issued through the John Church Company a new song, dedicated to Madame Gluck, and sung by her at the late Mozart Society concerts, "Come Down Laughing Streamlet." It is to be had for high or low voice, and may be called a descriptive song, the piano part translating the text into musical meaning. It is likely to prove as great a success as his "Will o' the Wisp." His new cantata, "The Word of God," for four solo voices and chorus, has been sung in Poughkeepsie (chorus of 200 singers) and elsewhere with success.

Zilpha Barnes Wood spent Christmas vacation in Washington, resuming instruction at her Carnegie Hall studio January 8. Her grand opera repertory class meets Monday evenings, and she will welcome all good singers to this class, which is preparing to give "Carmen" in March. Free voice trial daily, 1 to 2 o'clock.

Dr. Edouard Blitz is especially known as a successful teacher of sight singing, having this season in the neighborhood of a hundred voices in his several classes. The traveler, however, sees him during the summer time in

an altogether different capacity, namely as conductor of the symphony concerts, Kursaal, Blankenberg, Belgium. Here he produces important symphonies, etc., with an orchestra of eighty men. Some metropolitan cognoscenti know of his unusual capacity in this large responsibility.

Henry Gaines Hawn announces two dramatic readings under the auspices of the Brooklyn Institute of Arts and Sciences, viz., Tuesday, January 9, Huntington Branch "The Hour Glass," by William Butler Yeats, at the Bijou Opera House, and Wednesday evening, January 10, Hempstead Branch, "A Singular Life," by Elizabeth Stuart Phelps, Assembly Hall, Parish House. January 11 he gives a recital at Plymouth Church. January 15 he goes to Troy, under the auspices of the Board of Education and the Troy Teachers' Association, where in the afternoon he is to lecture on "The Art Side of Reading," and in the evening gives a dramatic recital of his own play, "Fast Black."

Following is the program of an organ recital by Clarence Dickinson, St. Paul's Chapel, Columbia University, 116th street near Amsterdam avenue, Thursday evening, January 11, at 8.15 o'clock (American Guild of Organists' series of recitals):

Sonata Pastorale	Rheinberger
Waldweben	Wagner
Toccata	Mercadante
Canon	Schumann
Meditation	Bubeck
Berceuse	Iljinsky
Evocation à la Chapelle Sistine	Liszt
Toccata from Symphony V	Widor
Prayer in F	Guilmant
Norwegian War Rhapsody	Sinding

Frank Waller, of Chicago, Ill., prominent in musical circles of that city, was a guest at the annual New Year's luncheon of the American Guild of Organists. He met some old friends and made new ones.

Mrs. J. Alfonso Stearns gave a musicale January 4 to meet Signor Ariani, the pianist. The guest played solos to the great delight of all, and among those present were many who are prominent in French-American circles.

Lucy Greenberg, pupil of Amy Fay, announces a piano recital at the Waldorf-Astoria Hotel (Myrtle Room), Wednesday evening, January 24, at 8.15 o'clock. She will be assisted by Earle Tuckerman, baritone, and other artists.

Isabelle Hasbrouck and Miss Hasbrouck are at home Thursdays in January, 39 West Ninety-fourth street. They enclosed the card of Angel A. Chopourian, the Armenian-American soprano, of whose singing THE MUSICAL COURIER has frequently made mention.

Abram Ray Tyler, A. G. O., gave the nineteenth free organ recital under the auspices of the Michigan Chapter,

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American Guild of Organists, at the Third Baptist Church, Detroit, December 18, assisted by Mrs. Granville J. Filer, soprano. All the music was by Dudley Buck.

Annie Friedberg announces a musical reception Sunday, January 14, 4 to 6 o'clock, 50 Morningside avenue, West. Some leading artists will take part.

Mary Cracroft Ready for Tour.

Mary Cracroft, pianist, who has just arrived in America to begin her tour, appeared in recital in London at Aeolian Hall on December 11 with much success. She is one of the best pianists in England, and is considered an authority on Russian music and the interpretation of the modern French school. The following excerpts from the press criticisms of Miss Cracroft's London recital will be of interest:

An attractive and varied program was presented by Mary Cracroft at her piano recital on Monday at the Aeolian Hall.

After playing with keen appreciation of its value some old harpsichord music, represented by a pastiche of Scarlatti and a harpsichord lesson in D major, Miss Cracroft performed Tchaikowsky's sonata in G major. Its flowing phrases and technical difficulties enabled the pianist to set forth in a very facile manner her neat and confident playing. Some Debussy studies, including two sketches from the "Children's Corner" and three from the "Ten Preludes," were interpreted with taste, in addition to an intelligent understanding of the special idiom and character of the music.—London Standard, December 13, 1911.

In these days a pianist who presents a program which includes a Tchaikowsky sonata and ignores Beethoven and Chopin can at least claim unconventional. Mary Cracroft, who gave a recital at Aeolian Hall on December 11, qualified for this claim, and also proved herself, and two short selections from Scarlatti were followed by Tchaikowsky's sonata in G. Miss Cracroft has a powerful and brilliant technique, and her address to all these works was able and sincere. Later she exhibited the delicate and appreciative qualities necessary for an adequate interpretation of Debussy's compositions, of which several were included, together with one entitled "Ce qu'a vu le vent d'ouest," an effective piece. The recitalist played well with due restraint, and gave a really beautiful rendering of the same composer's toccata. Liszt's arrangement of the "Erlkönig" and two preludes by Rachmaninoff were also included.—London Musical News, December 16, 1911.

One of the most unconventional piano recital programs we ever saw was that presented by Mary Cracroft. It cried aloud that it had been fashioned by one who was musician first, pianist afterwards. There were some of Bach's least familiar organ pieces, admirably arranged for the piano by Miss Cracroft herself, and played with fine taste and dignity, the "Choralevorspiel" in G major showing the uncommon technique which she has reached with the left hand. Then came some Scarlatti, played to perfection, which included the well known pastiche, according to the original edition, which is much to be preferred to that of Tausig. A group of pieces by Debussy, not those that every pianist plays, succeeded the sonata of Tchaikowsky, a work which it is interesting to hear and one which showed Miss Cracroft capable of vigor, never allowed to become coarse, as well as delicacy. Some Liszt and a group of Russian pieces were rightly there to show Miss Cracroft's command over the more showy difficulties, but the success of the concert is due to the fine musicianship and the rare restraint, which put this pianist in a very high rank. The recital was worth a dozen of those everyday affairs at which we hear brilliant thumping and scrambling through a dozen of the most hackneyed and unfortunate masterpieces.—London Academy, December 16, 1911.

A thoughtfully arranged program was that offered by Mary Cracroft at her piano recital in the Aeolian Hall yesterday afternoon. Prominent in the scheme were Tchaikowsky's sonata in G major and a large group of pieces by Debussy, and the contrast of the two composers was not without interest.

Miss Cracroft succeeded in obtaining a thoroughly interesting reading. Thanks to an admirable technique, a sympathetic, well graded tone, and a real artistic insight into the intentions of the composer, she held the interest from first to last, especially working up the big cumulative effect at the end of the allegro in masterly style.

She also showed herself to be thoroughly in sympathy with the pieces by Debussy. The contrasts of tone in "Le Petit Berger" and the easy, unflagging flow in "La neige danse" were admirable examples of her powers. One number of the group, "Ce qu'a vu le vent d'ouest," was announced as performed for the first time in London.—London Pall Mall Gazette, December 12, 1911.

PARLOW'S RECORD.

Kathleen Parlow up to date has been heard in New York in eleven concertos, and over thirty miscellaneous compositions, an astonishing record for any violinist, in less than two seasons. The concertos are the Tchaikowsky, Brahms, Beethoven, Bruch G minor, Paganini, one Wieniawski, Mendelssohn, Saint-Saëns, Conus, Lalo's "Symphonie Espagnole" and the Bruch "Scottish Fantaisie"—the latter two being also considered concertos in effect. The miscellaneous works include practically every important composition in the repertory of the violin.

Miss Parlow has appeared with the Philharmonic Orchestra, the Boston Symphony, the New York Symphony, Russian Symphony, the Metropolitan Opera House Orchestra, etc.

Of some of these organizations she has been the soloist two and three times in New York. She gave one recital last season in Mendelssohn Hall and recently one in Carnegie Hall. On every occasion she showed her wonderful art and New York in return has manifested its appreciation of such splendid violin genius—for Kathleen Parlow is a genius and hardly out of her teens.

PHILADELPHIA

PHILADELPHIA, Pa., January 5, 1912.

The second pair of gala concerts by the Philadelphia Orchestra, for the benefit of the Guarantee Fund, under the direction of Carl Pohlig, at the Academy of Music Friday afternoon and Saturday evening, January 5 and 6, presented the following Wagner program with the assistance of the distinguished soloist, Madame Schumann-Heink:

Siegfried's Rhine Journey, from Die Götterdämmerung.

Erda scene, from Das Rheingold.

Waltraute scene (first act, third scene), from Die Götterdämmerung.

Madame Schumann-Heink.

Vorspiel and ending (Isolde's Liebestod) from Tristan and Isolde.

Scene and aria, Gerechter Gott (Adriano), from Rienzi.

Madame Schumann-Heink.

Overture, Rienzi.

No better program could have been chosen for an occasion of this kind, because all forces harmoniously combined to make it notable. The orchestra played unusually well. Of Madame Schumann-Heink there is nothing greater to say than that she is an inspired and inspiring artist. To both numbers she graciously responded to encores, giving for the first Wagner's "Traume," and for the

Hungarian Rhapsody No. 2.....Liszt
Overture, William Tell.....Rossini
Overture, Mignon.....Thomas

The Orpheus Club added to the evening's festivities, and was followed by Morris Earl, president of the Orpheus Club. Mr. Earl gave a report on the Michael Cross Memorial, and in addition to the primary object of the idea, advanced a secondary one, that sufficient funds might be raised for establishing a scholarship in music at the University of Pennsylvania to be known as the Michael Hurley Cross Scholarship. The evening was full of merriment, and good fellowship, and enjoyed to the utmost.

The Treble Clef Club, under the direction of Samuel Herrman, announces its first concert of this season, at Horticultural Hall, January 31. Evan Williams, tenor, will be the soloist.

Helen Pulaski Innes, the well known director of several women's choral clubs, will, with the Matinee Musical Club Choral, give the first production in Philadelphia of Bemberg's "The Death of Joan of Arc," January 9, in the New Century Club Drawing Room.

Dorothy Fry, pupil of Perley Dunn Aldrich, has been engaged by the Mendelssohn Choral Society of Nazareth as soloist for its midwinter concert.

Mrs. N. Hackett Cooper, contralto and teacher, will be the illustrating artist at the lecture on "England and America," the first of a series on "National Life as Reflected in Music," by Mrs. Fitz-Maurice in Griffith Hall, Wednesday evening, January 10. Mrs. Cooper is a well chosen interpreter of songs for this or any program, because she has an excellent voice, well trained.

Mrs. Emery Jones, professionally known as Edna Marione, has returned to America after a most gratifying success in opera in Italy and in concert in England. Mrs. Jones has many friends in New York and Philadelphia, and previous to an extended concert tour in this country she will give a recital here.

Johan Grolle, violinist, and Henrik Egerman, pianist, will give a sonata concert in Witherspoon Hall, Wednesday evening, January 17.

CALENDAR FOR THE WEEK.

Grand opera—"La Bohème," Metropolitan Opera House, Tuesday evening, January 9. Messadmes Gluck, Alten; Messrs. Caruso, Gilly, Didur and others. Conductor, Sturani.

Concert—Fortnightly Club, Academy of Music, Wednesday evening, January 10; director, Karl Schneider. Soloist, Arthur Friedheim, pianist.

Philadelphia Orchestra—Academy of Music, Friday afternoon, January 12; conductor, Carl Pohlig. Soloist, Murray Davy, bass.

Philadelphia Orchestra—Academy of Music, Saturday evening, January 13; conductor, Carl Pohlig. Soloist, Murray Davy, bass.

JENNIE LAMSON.

MUSIC IN KEOKUK.

KEOKUK, Ia., January 3, 1912.

Jesse Baker is advancing the cause of music in Keokuk by the concerts he has planned for this season. Madame Nordica and Myron Whitney appeared at a concert early in the season and later George Hamlin, the Chicago tenor, was presented. David Bispham, the New York Symphony Orchestra and a quartet of singers from the Metropolitan Opera House, New York (names to be announced later) are among the attractions during the remainder of the winter. But Keokuk needs a new and larger theater for its best concerts, as the auditorium now used is so small that no manager can do more than pay expenses.

Keokuk is an old, prosperous town, with considerable musical talent. The Monday Music Club, which for years was the pet of Mrs. Kilbourne, meets every fortnight to present some good music. The members of the club are among Mr. Baker's loyal supporters.

Harry W. Matlack, professor of organ at Grinnell University, gave a recital last Sunday evening at the First Congregational Church. The choir director of this church, C. R. Joy, is a successful business man, but thoroughly musical as well, who arranges the free concerts given during the year.

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second Schubert's "Die Allmacht." The large and responsive audience was evidence that more people have become interested in the work of the orchestra and the hope is strong that the Guarantee Fund is permanently increased. The management, Mr. Pohlig, orchestra and artist have generously given their interest and work to maintain the efficiency of the organization, and the people cannot too heartily respond to these combined efforts.

The Hahn Quartet, assisted by Selden Miller, gave the second concert of its Witherspoon series Thursday evening, January 4. The program follows:

Quartette, op. 21, D major.....Mozart

Songs—

O Begli Occhi.....Denza
At Evening.....Lassen
Absent Yet Present.....White
Canzonetta.....Godard
Menuet.....Schubert
Moment Musical.....Schubert
Quinter (piano and strings).....Schumann

The Hahn Quartet always has an appreciative audience and the interpretation of the program was up to its usual high artistic standards. Mr. Miller's appearance was, because of his refinement as a singer and skill as a pianist, always an assurance of pleasure. The next date of the Witherspoon series is January 26.

Carl Pohlig, conductor of the Philadelphia Orchestra, was guest of honor at a "musical smoker" given by Alexander van Rensselaer at Horticultural Hall, Wednesday evening, January 4. There were 600 guests present, representing the musical and social life of the city. Under the direction of Mr. Pohlig the orchestra most delightfully contributed the following program:

Slavic March.....Tchaikowsky
Tannhäuser March.....Wagner
Valse Lente.....Debussy
Pizzicato.....Debussy

PARLOW'S GREAT VIOLIN PLAYING.

The critic who goes to a violin recital by Kathleen Parlow is filled with delight so long as he forgets that he has a report to write. When he thinks of that white paper to be covered with words his feelings are akin to those of Dante facing the task of writing his "Paradise," or, perhaps, those of Milton about to begin "Paradise Regained." For what is there left to say about Kathleen Parlow? There is no "Hell" or "Paradise Lost," or even "Purgatory" in her art. All is perfection, consummation, triumph, glory, Paradise. "Surely," said the critic, "there must be a flaw somewhere in this diamond."

"Not necessarily," answered the artist in a prolonged staccato upbow, scattering a thousand shimmering notes through the concert hall each one as perfect as the matched gems on a string of pearls.

"Well, at least some of those double-stoppings, those thirds, fifths, sixths, or octaves, will be a little bit out of tune," thought the cavilling critic.

"Wrong, again," replied the fairy dashing through a maze of difficulties and flourishing an appalling cadenza before the critic's face.

"I shall see you stumble yet," continued the captious one as the nymph with the violin began to leap from harmonic to harmonic, higher and ever higher, into the thin blue air of heaven.

"I am here without mishap," came the clear voice from altissimo, "and it is as easy as smiling for me to come down again to the earth where you live."

Thereupon the critic drew from his pocket a catalog of all the difficulties of the violin and put three stars at the end of each line, after the manner of a Baedeker guide book calling especial attention to the wonderful.

The program which Kathleen Parlow selected for her recital at Carnegie Hall Thursday afternoon, January 4 began with Lalo's "Symphonie Espagnole," a work which the writer of this article has heard played by Sarasate to the accompaniment of Colonne's Orchestra at the Chatelet in Paris.

Kurt Schindler, with all his skill, was of course unable to make the piano sound as well as the orchestra, but the violinist on this occasion played with all the delicacy and finish of Sarasate and added a dramatic intensity at times that made her work more virile than that of Sarasate. The difference was due to the schooling, possibly, as much as to the temperament. For no one could be more sweetly feminine than the slender Canadian girl who has brought

the prosaic town of Calgary so recently into musical journalism.

The E minor concerto of Jules Conus begins in a manner that promises poetry but soon turns aside into the broad paths of conventionality with a plentiful supply of the prosaic. It might have been written sixty years ago as far as the technical passages are concerned. And there are many fleeting suggestions of other violin works. The one thing that redeemed the composition on this occasion was the lovely, pulsating, human tone the violinist gave to the adagio. Nothing could have surpassed that. Christian Sinding's A minor suite gave Kathleen Parlow the opportunity of displaying a severely classical manner in a severely classical and somewhat dry and uninteresting



KATHLEEN PARLOW.

work. There was an exceptionally fine bit of neat detached bowing at the end of the third movement which showed that the violinist's wrist was worthy of her fingers.

Two Brahms-Joachim Hungarian dances and a tarantelle de concert by Auer completed the list of works on the program, which was lengthened by a number of encores.

This recital is one that will linger in the memory for many a long day. And the pity of it is, as indeed it is of all musical performances, that it died even as it was born. It is now no more than a memory. The strain on memory, emotion and muscle must be repeated again and

again whenever the artist makes the composer's lifeless notes live in fleeting sound. It is to be hoped, therefore, that the fates will deal gently with the slender girl in whom they have put such an unusual amount of mind and soul. For though she is as winsome as Iolanthe, she has not the fairy's gift of eternal youth. Let those who have the ordering of these matters see to it that too much of her youthful vitality is not expended on the concert stage, lest nature demand the penalty.

Cairns Sings in Three "Messiah" Performances.

Clifford Cairns, the well known New York basso, achieved the remarkable feat recently of singing in three "Messiah" performances in three days. Wednesday afternoon, December 27, on very short notice, he appeared with the New York Oratorio Society at Carnegie Hall, and was so successful that he was re-engaged for the Friday evening performance. On Thursday night he again sang the bass part in Pittsburgh, with the Mozart Club of that city. The press commented as follows:

Clifford Cairns gave a good account of himself in his rendition of the "Messiah" with the New York Oratorio Society.—New York Tribune.

Clifford Cairns substituted at short notice and sang with intelligence and sincerity and evidently with full knowledge of the work.—New York Times.

Clifford Cairns aroused great enthusiasm with his performance of "Why Do the Nations?"—New York Press.

Clifford Cairns, with the New York Oratorio Society, gave a good account of himself in the "Messiah."—New York World.

Clifford Cairns substituted at almost a moment's notice. He has a baritone voice of good range and breadth and sang with splendid phrasing.—New York American.

Mr. Cairns received a stirring recognition of his singing of "Why Do the Nations?" and other solos which he gave in the "Messiah" never seemed greater than they did yesterday even after hearing some of the flood of modern compositions which the world is now listening to.—Brooklyn Daily Eagle.

The bass part was taken on short notice by Clifford Cairns. A young giant appeared and sang his "Why Do the Nations?" with a snap and brightness that brought great applause from both the chorus and the big audience.—New York Evening Sun.

Mr. Cairns proved to be an earnest singer with keen musicianly intelligence. His singing was interesting as much from the ideal which evidently inspired him as for his actual accomplishment.—New York Evening Telegram.

Mr. Cairns gave satisfaction through the quality of his interpretations. In the difficult solos requiring florid execution he showed himself in good command of the technic of his work.—Pittsburgh Post.

Arthur Middleton was to have sung the bass solos, but was ill. It is doubtful, however, if his singing could have been more enjoyed than that of Mr. Cairns, who sang the difficult and exacting bass part in a thoroughly satisfactory manner. His singing of the well known aria "The People That Walked in Darkness," was thoroughly enjoyable.—Pittsburgh Dispatch.

Clifford Cairns proved a very acceptable singer. While Mr. Cairns' voice was not very robust in the lower register, the quality was very agreeable and he displayed a commendable familiarity with his part.—Pittsburgh Gazette Times.

Mr. Cairns sang his part in the "Messiah" in commendable fashion.—Pittsburgh Leader.

Mr. Cairns took the place of Arthur Middleton, who was ill, and was an exceedingly satisfactory substitute.—Pittsburgh Press.

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Katharine Goodson Due Today.

Katharine Goodson, the eminent pianist, is due to arrive today, January 10, on the steamship Oceanic. Her first appearance will be with the New York Symphony Orchestra at the Brooklyn Academy of Music, on the afternoon of January 13.

Following are some recent press tributes:

MacDowell's "Sonata Tragica" was the one large work of this recital. Its very inequality gave opportunity to Miss Goodson for her splendid control of rhythm and her power of showing the true relationship of the parts to the whole made hers quite the most clearly intelligible performance of the sonata which we remember to have heard. The principal theme of the last movement, for example, which is apt to sound formless and merely rhapsodic, was bound together into definite shape by her strongly rhythmic phrasing.

Mozart's sonata in A, a minuet by Beethoven, Rameau's well known gavotte ("Le Tambourin"), very delicately transcribed for the piano, and Scarlatti's sonata in A formed the first group of pieces. Later on Arthur Hinton's graceful romance (op. 29, No. 3), Debussy's early arabesque in G, a descriptive piece called "Aeolus" by Gernsheim, Liszt's valse impromptu and several pieces by Chopin were added. Nothing could have been more delightful than her crisp playing of the "Alla Turca" which ends Mozart's sonata, or the point which she gave to Rameau's dance, or the grace with which the ornaments of Debussy's arabesque were turned.

As an ending to the recital we were given one further example of Miss Goodson's command of the grand manner in her playing of Chopin's polonaise in A flat, which was at once majestic and impulsive and displayed both her great technical power and her interpretative force to full advantage.—London Times, December 6, 1911.

In taking a temporary leave of her many London admirers at Bechstein Hall yesterday prior to a fourth professional tour in America, Katharine Goodson gave striking proof of her powers. It was afforded chiefly, though not solely, by means of her brilliant performance of the tragic sonata of MacDowell. This composition remains one of the most original works the creative musical minds of America have produced. Edward MacDowell is still the greatest native composer America has yet seen, and his genius is well exemplified in this sonata. Its interpretation by Miss Goodson was powerful alike in its conception and its execution. The rugged virility of the music received complete exposition and there was combined with it a reproduction of the pathos of the expressive undercurrent to which no ear can be deaf. Such music clearly excites the sympathies of this clever pianist.

The marked nature of the contrasts afforded by her execution of her program showed unmistakably that she is a pianist of today. As such she in her particular class stands without an equal.—London Morning Post, December 6, 1911.

As a mere technical achievement, Katharine Goodson's playing yesterday at her last recital at Bechstein Hall previous to her fourth American tour, was itself a striking feature. Through all the passionate moods of MacDowell's "Sonata Tragica," with its alternating grief and unrestrained outbursts of feeling, the pianist led her hearers with unerring aim and sincerity. The colors of the tone picture presented were very lurid at times, but the general spirit of the music was intelligently realized and performed with virile power and command of tonal effects. On the gentler side of her art Miss Goodson showed that she was quite in accord by the way her crisp, lyrical playing brought out all the geniality and sunshine of Mozart's A major sonata and the grace of a Beethoven minuet. A Rameau gavotte was also delightfully played. An attractive and brilliant little romance of Arthur Hinton's found the pianist at her best, for there were both facility and charm about the interpretation of the music.—London Standard, December 6, 1911.

Katharine Goodson is, unfortunately for London, about to start on another long tour through America, and her recital at the Bechstein Hall yesterday afternoon served as farewell to her many friends here prior to her departure. By way, evidently, of accustoming herself to the forthcoming change of atmosphere, she included in her program Edward MacDowell's rarely played "Sonata Tragica." It undoubtedly has some fine moments, notably in the largo and in the scherzo like allegro, the latter being a particularly ingenious study in rhythm. But, save when it is played as brilliantly as Miss Goodson played it yesterday, it is not, as a whole, particularly engrossing. Miss Goodson also gave performances of Mozart's sonata in A major, Beethoven's minuet in E flat major, Rameau's "Le Tambourin," a very effective romance by Arthur Hinton, Debussy's arabesque and a number of Chopin pieces, which were nothing short of perfect. Indeed, every time that she appears she increases one's admiration for her immense gifts both as an executant and as an interpretative artist.—London Globe, December 6, 1911.

Katharine Goodson gave an interesting pianoforte recital in the Bechstein Hall yesterday afternoon prior to her departure for a tour in America and again exhibited the many excellent qualities that are characteristic of her playing. Prominent among these must be counted her sense of musical contrasts and sustained control over tense, resolute rhythms. As regards the first point, MacDowell's "Sonata Tragica" in G minor offered her the most scope of the various numbers on her program, and she supplied an admirable interpretation of this somewhat inconclusive composition. The virile themes of the opening movement were given with due force, while the vivacity of the molto allegro was brilliantly realized by means of a crisp, precise touch. A telling foil was next offered in her reading of the largo con mesta, which opens in an atmosphere of heavy gloom, while the iterated crises of subdued emotion in the underpart, achieved by rapidly ascending passages against the melody, were singularly clearly expressed. Then, as a further highly effective triumphant close, momentarily checked by a brooding pianissimo climax, but quickly reasserting its authority. The work could hardly have been given with greater lucidity.

The second feature of Miss Goodson's playing was especially noticeable in the alla turca movement of Mozart's sonata in A major, and Chopin's polonaise in A flat (op. 33). The continuous flow of resolute music never flagged for a moment and had a most inspiring effect. The latter number, too, was distinguished by masterly dynamic gradations above the rapid bass figure of the middle section, which brought out its "Sarmatian fire" to the full.—London Pall Mall Gazette, December 6, 1911.

There is fortunately no need to dwell in detail upon the merits of Katharine Goodson's playing, and when it is said that she was

quite at her best at the Bechstein Hall yesterday it is scarcely necessary to add that her recital proved wholly enjoyable. A Mozart sonata, MacDowell's "Tragic" and a number of miscellaneous pieces afforded every opportunity for the display of the masterful technique and forceful technique individuality that give such vital interest to all that Miss Goodson does, and her success was complete.—London Daily News, December 6, 1911.

Katharine Goodson, who is about to tour in America, played Edward MacDowell's "Tragic Sonata" at her piano recital yesterday. She will delight her American listeners with this romantic and sonorous work of their compatriot, for her reading of the work



KATHARINE GOODSON.

is marked by her characteristic energy and glowing spirit. Miss Goodson also played a well written romance by Arthur Hinton.—London Daily Mail, December 6, 1911.

Beddoe's Success in British Isles.

Dan Beddoe, the noted tenor, is continuing his successful tour of the British Isles. Among other interesting facts connected with his trip is that on December 25 and 26 he sang in Wales, within a mile of his old home, amid great enthusiasm. Following are several press comments:

Dan Beddoe fulfilled expectations, his tenor voice of even tone and true musical quality being effectively heard in "If with All Your Hearts" and "Then Shall the Righteous," while all the recitatives taken by him were equally well given.—Cardiff Western Mail.

In every department of his art he showed that he has a thorough mastery. His voice is rich and powerful, and he uses it with admirable effect. He interprets his song with artistic sense, and conveys its spirit to the hearts of his hearers. He was frequently en-

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New York Hippodrome, Dec. 31
Philadelphia Academy of Music, Jan. 3
Baltimore Lyric Theatre, Jan. 5

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cored, and he did not spare himself in his efforts. It is to be hoped we will hear him soon again, and more frequently on our concert platform. The high level reached by Mr. Beddoe served to extend the other artists, and they certainly rose to the occasion.—Dublin Irish Times.

Dan Beddoe (tenor) was only heard in "The Crusaders," nevertheless the audience had a splendid opportunity of enjoying his singing, and they did so thoroughly.

Again the tenor position was filled with unusual distinction by Dan Beddoe, whose clear, serene and nicely sustained notes furnished real music to the ear.—The Derry Journal, Londonderry.

Dan Beddoe, the vocalist of the evening, disclosed vocal abilities of a very superior order, and he imparted lyrical beauty to the Weber selection, while declamation and resourcefulness were imparted into the more familiar from the pages of Gounod.—Liverpool Daily Post.

The vocalist, Dan Beddoe, had a great share in the successes of the evening. He is a tenor of whom much more will be heard. Mr. Beddoe is splendidly endowed vocally, and some of his chief triumphs have been won in America, where he has often sung. With a voice of pure tenor quality and exceptional strength, he proved his fitness in a remarkable way for delivering Gounod's "Lend Me Your Aid," which was his best effort last night. In its vocal elasticity and the complete way in which the voice encompassed the far-reaching melodic outline of the air, the delivery of the music was very fine and won enthusiastic applause.—Liverpool Courier.

Frederick Weld Sings in Boston.

Frederick Weld, the New York basso, took part in "The Messiah" performance by the Handel and Haydn Society, of Boston, on December 17. Mr. Weld received the following comments from the press:

The "Nations" raged furiously last night in Symphony Hall; they had to, for a furious pace was set for the famous aria. Frederick Weld sang the difficult bass part with excellent tone and with perfect handling of the almost impossible (for a bass voice) running phrases. He kept manfully up with the terrific tempi and produced actual tones, instead of more or less musical growls, with which so many bassi get through "The Messiah."—Boston Globe.

Frederick Weld, the bass, was at his best in the delivery of florid song.—Boston Journal.

Mr. Weld's aria concerning the people who walked in darkness was an effective and admirable picture.—Boston Daily Advertiser.

Mr. Weld, in "Why Do the Nations," walked off pocketing the excitements of the evening for himself.—Boston Evening Transcript.



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"He vanquished all hearts and ears by his fine art."—Stants-Zeitung, June 27.
"His voice is genuine gold of highest tone and sensuous beauty."—New Yorker Herald, June 27.

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CINCINNATI

CINCINNATI, Ohio, January 7, 1912.

Emery Auditorium, made possible by the gift of \$500,000 from Mrs. Thomas J. Emery, a wealthy and philanthropic Cincinnati woman, was formally opened Saturday night with the fifth Symphony concert, preceded by appropriate addresses and a short invocation by the Rev. Frank Nelson, rector of Christ Episcopal Church. A full report of this event will be found on another page of this issue of THE MUSICAL COURIER.

The acoustics of Emery Auditorium, the future home of the Cincinnati Symphony Orchestra, are quite satisfactory and in some instances, such as that of the tonal shadings of the piano, an improvement on Music Hall. One of the praiseworthy features of the new hall is the scheme of decoration, which is in two shades of cream for the walls and stage setting, relieved with touches of dull gold and red velvet hangings. There are five boxes on the first floor, arranged in semi-circles about midway of the house. Four more boxes occupy the front of the balcony, and as these are considered to be the most desirable, their holders will probably have to pay something handsome in the way of premiums. The comfortable orchestra chairs, upholstered in dark red, the soft lights in ground glass globes, and the absence of rococo, combine to form a simple and dignified interior that does not offend the eye when attention wanders from the stage. Altogether Emery Auditorium fills a long felt want in Cincinnati. It is beautiful, it is accessible to the cars, it seats 2,200, which is a very good compromise between the immensity of Music Hall and the lesser capacity of the theaters.

The Cincinnati Conservatory of Music will resume its concert activities, interrupted by the holiday celebrations, January 10, when a promising young violinist, Gertrude Isidor, a pupil of Signor P. A. Tirindelli, will be heard in a violin recital.

The opera season, tacitly promised Cincinnati music patrons in return for liberal subscriptions, may not be given after all. It seems the subscriptions do not flow

toward the box office as fast as those most nearly concerned hoped they would. Richard A. Pick, representing the Chicago Grand Opera Company, says the amounts subscribed toward the three proposed performances are not yet large enough to justify bringing the company to Cincinnati.

The second orchestral concert will take place in Conservatory Hall January 17, when an interesting program will be presented. The orchestra has developed steadily under Signor Tirindelli's baton until it is now one of the foremost student organizations of its kind in America. The program for the January concert includes a symphony by Bach, a suite by Robert Schumann and compositions by Strauss and Moszkowski.

The classes of Clara Baur and Kate Hawkins were represented in the students' recital at the Cincinnati Conservatory of Music this week by Constance Baur, Gail Neal, Effie Anne Dunlap and Florence Ford.

January 9 and February 1 two evenings of organ music will be given under the auspices of the College of Music at the Odeon. At the first concert pupils of Lillian Rixford will be heard, assisted by voice pupils from the class of Madame Dotti. The second event will present Mrs. Rixford in a program of classic, romantic and modern numbers. Two evenings of ensemble music will be given at the college this month—the 23d, an evening of sonatas by Romeo Gorno, pianist, and Johannes Miersch, violinist. On January 30 the College String Quartet will make its second public appearance with Adele Westfield, pianist, as assisting soloist.

Sofia Stephali, the distinguished European singer, will give three lecture recitals at the Y. W. C. A. on "The Influence of Music," "Music and Childhood" and "Music and Life." The first of the series takes place January 8. The lectures are to be illustrated by songs sung by Madame Stephali, with Bernice Lathrop at the piano.

JESSIE PARTON TYREE.

POTENTIALITIES OF PANTOMIME.

BY CLAYTON D. GILBERT

Head of Dramatic Department, New England Conservatory of Music, Boston.

Every drama, every opera should be reducible to pantomime—should be capable of performance without assistance from the spoken or chanted word. The operas which have become classic rest on a sound pantomimic foundation; those that are now forgotten were often excellent in literary and musical attributes, but lacked the essential dramatic framework—were hence comparable to the boneless lay figure of the studio which is susceptible of poses but not of vital motions. Most musicians, frequently or from time to time, do work that is either dramatic or near dramatic. Whoever writes or stages an opera or operetta, an oratorio or cantata, must needs know how by bodily motions to create dramatic effects; to make the expressive gesture, the logical action or series of actions say more than could possibly be said by lines of text. Pantomime, in brief, is at the bottom of every proper stage appearance. Yet fundamental art as it is, none is more generally neglected in American conservatories and music schools.

The neglect really extends further. It permeates the dramatic profession, outside of France, whose actors (incomparably the best of any modern nation) are invariably thoroughly grounded in pantomimic principles. Anglo-Saxon player folk, because not trained, are as a class weak in the technical perfection that makes one independent of the passing physical indisposition, the unfavorable mood. Any one of a dozen English and American actors and actresses now on the stage can reach great heights of expression when they happen to be temperamentally fit; it is Sara Bernhardt, the French woman, whose art is so established in the basic principles of pantomime that she can always do the right thing at the right time whether feeling well or ill.

This technical supremacy of the French in histrionic effects is generally recognized; its underlying cause is understood best by those of us who were privileged to get

a little of the precise, intelligent training imparted a couple of decades ago by Mlle. Felicia Mallet, originator of "L'Enfant Prodigue," or to attend the private pantomimic exhibitions of that princely Parisian amateur, M. Nayac. In this country theatrical managers are still almost foolishly afraid of pantomime, in consequence doubtless of the failure of a certain heavy pantomimic production which the late Augustin Daly once staged with John Drew and Ada Rehan in the cast. Yet the successes of such dancing mimists as Ruth St. Denis might seem to point a moral.

Whatever the present and future of pantomime as a popular and fashionable performance, the pantomimic principles are so important as certainly to demand inclusion in any comprehensive scheme of musical education. To correct the native structural and functional defects which interfere with a right stage presence there must be definite training in poise, correct standing, walking, sitting and bowing. There must be exercises to increase health and inculcate grace. Dull eyes must be brightened, listless voices given a tone of animation. "Wake up!" is the soundest salutation with which to greet a class of average young people. Yet elementary as the matter of bodily development appears to be, how often it is ignored by the music teacher! How often it is forgotten that music should be an expression of physical vigor!

Study itself of the principles of pantomime and gesture, its literature and the pantomime plays of the classic stage presents some difficulties in the United States because the French, the greatest masters of the art, have developed a pantomime much of which, while very clever, is not precisely suitable to reproduction before Sunday schools and young ladies' seminaries. The French methods are universal; their favorite subjects are apt to be those of a Latin nation in which intrigues among mar-

ried people and those who ought to be married are supposed to be intensely amusing. Hence the American teacher finds that the problem of good pantomime plays is more serious than that of teaching stage deportment and bodily development. The conventional Italian productions are open to the same objection as the French and they are not so good technically. The Germans have no pantomime worth mentioning. The English pantomime, so-called, is merely a song and dance burlesque. The difference between the British and French conceptions of pantomimic effect, indeed, is seen in their respective ways of handling the orchestral accompaniment. If a French actor in pantomime has occasion to brush a fly from his forehead there is a light swish of music from the little orchestra of a few pieces. The orchestra, on the other hand, at an English pantomime is pretty sure to be of full size and to be instructed to produce lots of "atmosphere," which it does by clangorous outbursts that quite distract the audience's attention from the acting. In the circumstances personal experience has shown the advisability of writing one's own pantomimes, drawing the subjects from a wide range of literature, history and life. These dramas without words, in which necessarily both teacher and pupils manifest the keenest interest, afford opportunities to illustrate the underlying principle, of gestures, individual and ensemble, of impersonations, of character delineation, stage business, costuming and other features of stage technic. At the ensuing public performances the novelty of pieces offered "for the first time on any stage" is an asset. The value to the instructor of continuous original composition is hardly to be understated. He who would teach pantomime should be able to write pantomime.

The readiness with which the comparatively small number of American young people who have had pantomime training have been engaged by operatic and theatrical managers has already proved the place there is for such teaching in the United States. The demand greatly surpasses the supply. The Imperial Theater at Tokio has lately received for important roles a young Japanese girl who learned her stage craft here; she has met with deserved success among the French of the East, accustomed for centuries to the excellent pantomime of the national no-dances. The Opera Comique, Paris, the Royal Opera, Berlin, the Boston Opera Company and others have made places recently for musicians who have been definitely trained for the professional stage, on this side of the water.

Two needs appear especially strong at present to one who feels that he has been something of a pioneer in putting pantomime where it belongs as the basis of dramatic and operatic instruction.

One of these needs is the development of a body of teachers of pantomime and other dramatic work, competent to build up departments in schools and colleges where music is taught. So quickly up to this time have pupils been snapped up by managers that educational institutions get no chance at them. Yet nothing is more desirable to rationalize the music courses of many schools than the introduction of pantomime and lyric action.

Pantomime training for playwrights and composers is a second need now to be emphasized. This has been recognized by Prof. George Pierce Baker, of Harvard University, who, as everybody knows, has done much to encourage dramatic composition in this country; but many of the people who undertake to write operas and other works with a dramatic substructure go at their task quite without knowledge of the expressive power of pantomime, quite unlikely to weigh intelligently the relative values of a speech of ten lines and an equivalent wave of the hand occupying a tenth of a second. Certain loudly heralded American musical compositions of a few years ago are not vociferously demanded by the public of this year. Why? Because as constructed, they were notably poor in pantomime.

People's Symphony Club Chamber Concert.

The third chamber concert of the People's Symphony Club will take place on Tuesday evening, January 23, in Cooper Union Hall, New York. The program will be given by the St. Cecilia Club, Victor Harris, conductor, and is arranged as follows:

In Rosetime	Grieg-Harris
In Kahne	Grieg-Harris
Valentine's Day	Stanford
The Slave's Dream	Matthews
Rosenlied	Thuille
Laudi alle Vergine	Verdi
Morning Hymn	Henschel
Before the Daybreak	Nevin-Harris
'Twas April	Nevin-Harris
The Woodpecker	Nevin-Harris
Year's at the Spring	Beach
Elfenlied	Wolf
Asleep	Spruss

Cecile Ayres, Pianist.

Following are a number of press comments regarding the pianistic attainments of Cecile Ayres, the Philadelphia pianist, who has been studying in Berlin, and who has fulfilled the prophecies of the Berlin critics:

The soloist, Miss Ayres, introduced herself to the audience by playing the A minor Grieg concerto. In the matter of musicianship she is an artist of distinction, while her technic is also remarkable. Her conceptions are well defined and thoroughly worked out, and every detail is carefully attended to. She not only has at her command an especially powerful forte, but also a beautiful pianissimo. The artist played also a gavotte of Gluck-Brahms in which her rhythm was subtle and her staccato clear and crisp. In the Liszt F minor etude and the Saint-Saëns toccata she again revealed her brilliant technic and musical temperament. The audience applauded her so persistently that she was obliged to play an encore.—Frankfort General Anzeiger, November 24, 1911.

At the second symphony concert Tuesday evening we made the acquaintance of the pianist, Cecile Ayres, who played the A minor concerto of Grieg, a gavotte of Gluck, the F minor etude of Liszt and a toccata of Saint-Saëns. She captured her audience immediately. Her pianistic talent on the technical side was evidently remarkable. It enabled her to cope with the tremendous difficulties of these compositions with such ease and spontaneity as to produce in her hearers the delightful illusion that the difficulties did not exist. But, better still—it is with pleasure that we declare it—there is in Miss Ayres a vigorous fountain of pure musical feeling. She possesses a strong and genuine temperament. If we sum up the qualities which marked her playing we may confidently predict



CECILE AYRES.

that this young artist will go a great way.—Frankfort Zeitung, November 28, 1911.

A notable feature of the occasion was the appearance of the piano virtuoso, Cecile Ayres. This young pianist combines a brilliant technic with an exquisite touch and decided musical feeling. Her playing evoked a most sympathetic response. In her Brahms and Chopin she displayed a clear technic and produced a beautiful piano tone. Her treatment of the melody is excellent and her interpretations are tasteful.—Gorlitzer Nachrichten, October 7, 1911.

The pianist, Cecile Ayres, played with pleasing attack and displayed a technic which is exceedingly fluent and sure. That she is also musically gifted was not to be mistaken in her interpretation of the E major sonata of Beethoven.—Berliner Borsen Courier, December 7, 1911.

Cecile Ayres in her piano concert at Scharwenka Hall brought me a pleasing surprise. Her interpretation of the Beethoven sonata (op. 109) places this artist in the front rank of all our concert pianists. It was a joy to hear her.—Berlin Die Glocke, December 12, 1911.

The concert of Cecile Ayres in the Klindworth-Scharwenka-Saal brought forth a young woman of most marked musical gifts. Equipped with a technic astoundingly facile and sure, she is able to impart a warmth and charm of poetic nuances into works of widely varying tone.

In the Grieg ballade particularly one was forced to yield unreservedly to the spontaneous fervor with which the young artist herself was imbued. This quality of enthusiasm with which she invests her work will carry Miss Ayres to flattering heights of achievement. It is an enthusiasm tempered by refined tastes and true musical perception which stamp her as one naturally destined for the art she has chosen.

The "Reflets dans l'Eau" of Debussy was treated delicately and subtly as its elusive substance demands, while in the Liszt "Tarentelle" the contrasting breadth, massive tonal power and brilliancy were the dominant features of her admirable conception.—Berlin Continental Times, December 10, 1911.

The third rival attraction Wednesday evening was Cecile Ayres, who without a doubt is a very talented young lady. Her thor-

oughly disciplined touch should bring her into prominence in the first rank. Everything technical prospered well, barring certain minor inexactnesses. A certain mannerism there is in her playing which in time her musical nature will overcome.—Berliner Lokal Anzeiger, December 8, 1911.

PITTSBURGH MUSIC.

PITTSBURGH, Pa., January 6, 1912.

Sue Harvard, the popular young Pittsburgh soprano, has just returned from a short but successful tour of Ohio and has opened the new year with bright prospects. Of her work in Steubenville the Morning Herald says:

Unaffected, charming, she makes one wish that the art of singing were not confined to so few people.

Miss Harvard sings, and when she does you want to hear her again and again, and you wouldn't much care perhaps if she took up the whole afternoon. The institute is fortunate to have one who can so delightfully entertain the teachers.

The Flonzaley Quartet will give a concert in Carnegie Music Hall this evening under the auspices of the Pittsburgh Art Society. The following program will be performed:

Quartet in A major, op. 18, No. 5.....Beethoven
Sonata a treWilhelm Friedmann Bach
(For two violins and cello.)

Quartet in A flat major, op. 105Dvorák

Pittsburgh Music Calendar:

January 12—Eames-Gogorza concert at Carnegie Music Hall.

January 13—Philharmonic Society of New York, with Lhevinne, the great pianist, gives concert in Soldiers' Memorial Hall.

January 18—Euterpean Choral concert at Carnegie Music Hall, with Marcus B. Kellerman, baritone, soloist.

January 20—Recital by Bonci, at Hotel Schenley

January 26—Song recital by Susan Metcalfe, under the auspices of the Pittsburgh Art Society, at Carnegie Music Hall.

February 3—Recital and tea at the residence-studio of James Stephen Martin from 4 to 7 o'clock.

February 13—Recital by Harriet Ware and Brabazon Lowther, at Twentieth Century Club, under auspices of the Tuesday Musical Club.

February 20—Cincinnati Orchestra concert in Carnegie Music Hall, with Olga Samoff as soloist.

March 7—Carnegie Music Club's annual concert in Carnegie Music Hall.

March 16—Minneapolis Symphony Orchestra concert in Soldiers' Memorial Hall.

March 20—Cincinnati Orchestra concert at Carnegie Music Hall.

April 8—Boston Symphony Orchestra concert in Soldiers' Memorial Hall.

April 12—Recital by Mary Garden at Hotel Schenley.

April 16—Mendelssohn Choir concert in Carnegie Music Hall, with Francis Macmillen, violinist, as soloist.

CATHERINE ELSTON.

Paul Althouse Engaged for Spring Tour.

Paul Althouse, tenor, has been engaged for the spring tour of the New York Symphony Orchestra.

Kubelik immortalizes Borrowed Fiddle.

It has been the fate of many famous violins to undergo re-christening. The mere statement that one possesses a Stradivarius, Maggini, Guarnerius, Amati, Montagna, Bergonzi, Steiner, Testore is insufficiently definite. Specialization and individualization are necessary. As every one knows of the Sistine Madonna, Mona Lisa, Transfiguration, Last Supper, Angelus, so such violins as the "Messiah," "Betts," "Dolphin," "Allard," "Paganini," "Emperor," "Long" Strads, "Elector" Steiners and "del Jesu's" are familiar to that cult which keeps in touch with matters violinistic.

Jan Kubelik recently became the owner of the celebrated "Emperor" Strad which he is using on his present farewell tour of the world. The combination of the Stradivarius and Kubelik arts have swayed, thrilled, fascinated and electrified the multitudes that have crowded the auditoriums where the inanimate, by the art of the animate, is persuaded to lift up its golden voice in song. Yet it happens not infrequently that the greatest artists must submit to the wiles of Mistress Misfortune, and thus it was that Kubelik and his precious Strad were parted, for a time, necessitating the borrowing of another instrument, which, ipso facto, became immortalized in a night, and now bears the distinguished appellation "The Kubelik."

The details of this peculiar incident are thus related by the Montreal Daily Star, under date of December 30, 1911:

There is a growing interest and appreciation of music in the Canadian West, indeed there are more artists engaged for tours in the West than there are in the East.

Mrs. E. G. Lawrence, who has returned to Montreal after conducting a very successful tour of six concerts with Jan Kubelik, the famous Bohemian violinist, is most enthusiastic over musical conditions in the West. Formerly Winnipeg, and, occasionally, Victoria and Vancouver, were the only cities available for concerts, now this list has been considerably increased until it is possible to make quite a pretentious tour in Canadian territory. Mrs. Lawrence considers that this is due to the very considerable influx of old country settlers.

As an instance of the growing importance of Canadian bookings for musical artists, Mrs. Lawrence remarks that she has opened an office in New York so as to be in touch with the many artists who are booked from that city, maintaining, of course, her headquarters in Montreal.

Mrs. Lawrence speaks most pleasantly of Kubelik, whom she describes as being most considerate and thoughtful and quite calm under unusual conditions. When the party left Regina on the way to Saskatoon it was found that all the baggage had been left behind, and, worse, Kubelik's man with his precious instrument, was also left. It was impossible to secure the violin in time, so there was a hurried search in Saskatoon for a suitable instrument until finally Arthur Scott, a local amateur, offered his violin. This Kubelik tried and pronounced to be a satisfactory one, and used it for half of his program until his man reached the hall with the instrument of his own choice. Kubelik returned the violin to Mr. Scott with a charming note of appreciation. After the concert Mr. Scott was offered \$500 for the violin Kubelik, but this offer was promptly declined.

Kubelik uses a Stradivarius, on which the New York customs placed a value of \$75,000, compelling the artist to deposit bonds to that amount, while the instrument is in America.

Marie Delna has been re-engaged at the Paris Opéra Comique.



KUBELIK AND BISPHAM PERFORM IN THE OPEN AIR.

The great Christmas Eve open-air concert in Newspaper Row, San Francisco, Cal., at which Jan Kubelik, the great violinist, and David Bispham, the noted baritone, appeared before 100,000 people.

Harold Osborn Smith to Accompany Jomelli.

Harold Osborn Smith, the well known pianist and accompanist, will this season assist Jeanne Jomelli in her song recitals. Mr. Smith has acted in like capacity for Bispham and Bonci, and is recognized as one of the most proficient in this field of artistic labor. The Jomelli tour will be inaugurated with a recital at Carnegie Hall, New York, on January 23, and continue through the South and West until May or later. Mr. Smith is also filling private engagements, and with Grace Freeman, violin, and Elizabeth Ames, cello, is giving a series of musicales in and around New York. At the recital by Kathleen Parlow in Boston recently Mr. Smith won great praise for his artistic and sympathetic accompaniments. His studio in West Forty-second street is a place of activity, there

being many who are desirous of securing a portion of Mr. Smith's leisure time for coaching in accompaniments and song interpretation.

Mr. Smith believes in playing accompaniments from memory, claiming that when one has the music in one's head he can more readily follow the soloist and discharge his duties more efficiently.

Mildred Potter Touring Maine.

Mildred Potter, the contralto, is making a two weeks' concert tour in Maine. This singer, through the beauty of her voice and her delightful art, has become a reigning favorite with managers and choral conductors. Miss Potter's spring bookings include the music festival in Lindborg, Kan., which takes place during Easter week.

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